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SKIZZEN LEBENDER SPRACHEN ♦

HERAUSGEGEBEN VON W. VIETOR

RICH. J. LLOYD

NORTHERN ENGLISH

B. G. TEUBNER  IN LEIPZIG

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III. Teil (kurzgef. Syntax).

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English-German. **D**eutsch-Englisch.

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Italiano-Tedesco. **D**eutsch-Italien.

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Français-Allemand. **D**eutsch-Französ.

*

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Engl.-**G**erm.-**F**rench.
Franç.-**A**llem.-**A**ngl.
Deutsch-**E**ngl.-**F**ranz.

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Russisch-**D**eutsch.

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Deutsches Lesebuch in Lautschrift. (Zugleich in der preussischen Schulschreibung.) Als Hilfsbuch zur Erlernung einer mustergültigen Aussprache herausgegeben von WILHELM VIETOR, Professor an der Universität Marburg. Erster Teil. Fibel und erstes Lesebuch. [XII u. 159 S.] gr. 8. 1899. In Leinw. geb. n. *M.* 3.—

Den Zweck dieses Werkchens habe ich auf dem Titel anzudeuten gesucht. Für die Verwendung in unseren öffentlichen Schulen käme dieses erste eigentliche Lesebuch in Lautschrift, wie ich weiß, zu früh. Eher wird man sich im Ausland zu einem solchen Wagnis entschließen. Vor allem hoffe ich auf den Einzelgebrauch, im In- und Ausland, und zwar von seiten der Lehrer.

Natürlich nur solcher, die mit mir glauben, daß die Vielheit der Mundarten einer Einheit, wie der Schrift-, so auch der Redesprache nicht im Wege steht. Das Aussprache-Vorbild ist, wie bekannt, durch die Bühne im ganzen gegeben. Eine ausgleichende Regelung ihrer Sprechweise durch eine aus Bühnenleitern und Sprachforschern bestehende Kommission liegt seit kurzem gedruckt vor: Deutsche Bühnenaussprache. Ergebnisse der Beratungen.... Im Auftrage der Kommission herausgegeben von Theodor Siebs. Berlin, Köln und Leipzig, Albert Ahn. 1898. Diese Ergebnisse treffen wesentlich zusammen mit dem, was ich seit Jahren empfohlen habe. Ich lege sie daher in diesem Buche zu Grunde. Wegen der geringfügigen Ausnahmen ist in den „Erläuterungen“ das Nötige gesagt.

Die Lautschrift ist (abgesehen von **ø** statt **œ**) diejenige der *Association Phonétique Internationale*. Der Text bietet durchweg die vollen Formen (z. B. **der** = der, **des** = des, aber nicht etwa **ra:be:** = Rabe, **kindəs** = Kindes, sondern **ra:bə**, **kindəs**) der Vortrags- und Lesesprache, von denen im ersten Leseunterricht meines Erachtens auszugehen ist. Die mittleren und schwachen

Formen (z. B. **der, dər; dəs**) der flüchtigeren Rede sind jedesmal in einer Anmerkung unter dem Text zu finden. Über Einzelfragen vergleiche man wieder die „Erläuterungen“, in die auch methodische Ratschläge verwiesen sind. — Der zweite Teil dieses Lesebuchs wird in der Lautschrift des Textes der vorgeschrittenen Lesefertigkeit Rechnung tragen.

Bei der Auswahl des Stoffes habe ich die sei es unmittelbare, sei es mittelbare Verwendung im Unterricht im Auge behalten und daher die verbreitetsten Lesebücher in erster Linie als Quellen benutzt. Genauere Auskunft giebt hierüber das Verzeichnis des „Inhalts“ und dasjenige der „Quellen“. Meistens kehrt dasselbe Stück in vielen Lesebüchern wieder.

Marburg.

W. V.

Früher erschien:

Schumann, Paul, französische Lautlehre für Mitteldeutsche, insbesondere für Sachsen. Ein Hilfsbuch für den Unterricht in der französischen Aussprache. Zweite Auflage. [IV u. 42 S.] gr. 8. 1896. geh. *M.* 1. —

Herr **Prof. Dr. Sievers** schrieb dem Verfasser:

Sie haben mit dem Werkchen den **allein richtigen Weg** eingeschlagen, der zu praktischen Resultaten führen kann Aller Aussprachunterricht muß eben mit vollem Bewußtsein an die natürliche Mundart des Schülers anknüpfen.

Das Bändchen wurde in allen Fachzeitschriften sehr günstig beurteilt, so schreiben:

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SKIZZEN LEBENDER SPRACHEN

HERAUSGEGEBEN VON **WILHELM VIETOR**

1. NORDENGLISCH

NORTHERN ENGLISH

PHONETICS · GRAMMAR · TEXTS

BY

RICHD. J. LLOYD, M. A., D. LIT., F. R. S. E.

HON. READER IN PHONETICS AT THE UNIVERSITY COLLEGE LIVERPOOL



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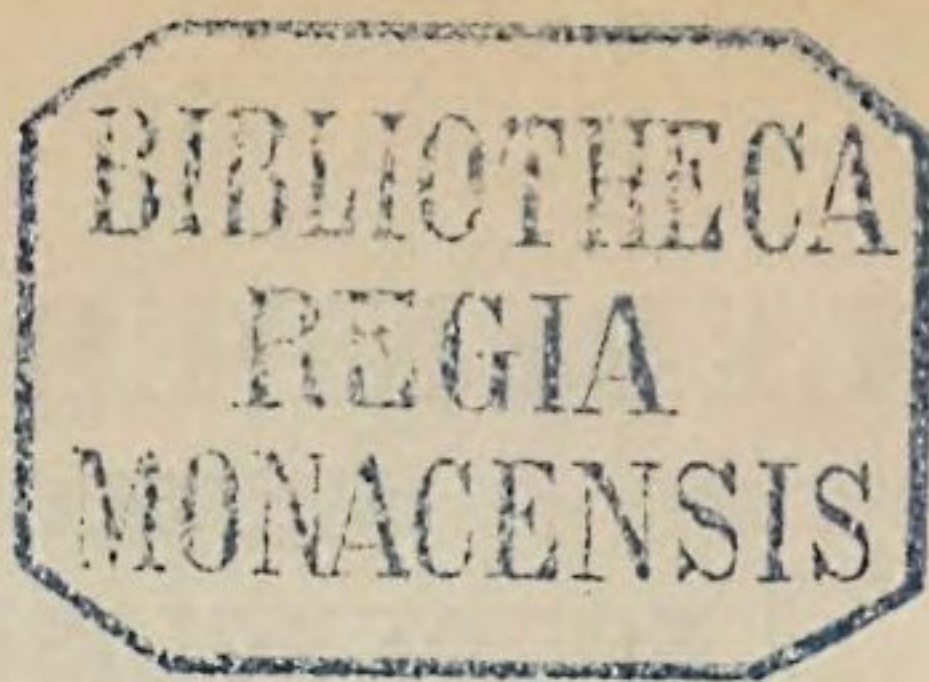
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ALLE RECHTE,
EINSCHLIESSLICH DES ÜBERSETZUNGSRECHTS, VORBEHALTEN.

PREFACE.

The English represented in this book is primarily my own: in a wider sense it is that employed by educated people, born and bred in Northern England, between the latitudes of Birmingham and Durham. The affinities of native speech in that large area are such as to constitute the inhabitants one speaking community, as contrasted with the Southern community, round London, the metropolitan community, in London, the Western community, centring at Bristol, and the Northumbrian community, at Newcastle. Historically, of course, Northern English, like all other educated English, is London English: but it is London English of two or three generations ago. Since then it has displayed a remarkable stability, and has exerted a powerful conservative influence upon the national speech. Herein it offers a most marked contrast to metropolitan English, which lends itself ceaselessly to fresh innovations. Its affinities with nearly all English spoken outside of England are, for like reasons, closer than those of the South. It is still premature to set up any average world-wide standard. The most that can be done is to register the most important local standards faithfully. I have therefore attempted no compromises; and I make no apologies for putting before the world in phonetic transcription the English of Gladstone and Bright.

A few small misprints have escaped attention, but they are such as the reader, if he remarks them, will readily correct. One omission, however, I must beg him to remedy, by adding to 188, p. 46, the words,

“and some verbs, originally dental, have undergone an identical vowel-change in both, with the same result.”

R. J. LLOYD.

LIVERPOOL, 1899.

VORWORT DES HERAUSGEBERS.

Das vorliegende Bändchen eröffnet eine Reihe von „Skizzen lebender Sprachen“, denen Sweets klassisches „Elementarbuch des gesprochenen Englisch“, d. h. Londonisch, im großen und ganzen als Muster dient. Darstellungen des schottischen, irischen und amerikanischen Englisch sollen später folgen. Als nächste Bändchen sind in Aussicht genommen:

Dänisch von O. Jespersen in Kopenhagen;
Portugiesisch von A. R. G. Vianna in Lissabon;
Holländisch von R. Dijkstra in Amsterdam;
Westmitteldeutsch von W. Vietor in Marburg.

Einrichtung und Umfang werden wesentlich die gleichen bleiben wie hier. Je nach Wunsch bedienen sich die Verfasser der deutschen, der englischen oder der französischen Sprache. Die Lautschrift ist die der *Association Phonétique Internationale*.

Marburg a/L., Januar 1899.

W. Vietor.

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PHONETICS.

THE ALPHABET.

1] Every living language possesses a limited number of spoken sounds, out of which, in varied order, all its locutions are built up, just as its printed discourse is built up of letters. These primary sounds are called its *phones*. It is best to leave out of sight at first the distinction of them into vowels and consonants (107).

2] A logical alphabet has one letter for each phone and one phone for each letter. To study a living language, as such, a logical alphabet is indispensable. The alphabet used here is that of the *Association phonétique internationale*.

3] A phone is most easily defined to a learner in terms of its articulation, *i. e.*, of the actions and positions of the vocal organs by which it is produced (10).

VOCAL ORGANS AND THEIR POWERS.

4] The lungs, in expiration, provide both the air, which is the medium, and the pressure, which is the generative force, of all vocal sounds. By variation of pressure the lungs produce also all differences of *stress*, whether as between words, or groups of words, in a sentence, or between syllables in a word, or between phones in a syllable, or between successive parts of one phone.

Inspiration too, divides all speech, compulsorily, into *breath-groups*.

5] The larynx, carrying the vocal bands, has three distinct states: (1) the glottis (the space between the edges of the bands) may be wide *open*, letting the breath pass without audible friction; (2) the bands may be closed, edge to edge, so that the expired air sets them *vibrating*: this creates *tone*; or (3) the bands may be firmly closed and motionless, whilst the air hisses out through a very small hole, left at one end between them: this creates *whisper*.

6] Plosive action of the glottis, *glottal catch*, so common before initial vowels in German, does not occur in English, and is to be avoided by German learners.

7] The larynx thus contributes to every phone either a tone, or a hiss, or silent breath. Hence, a **first general division of phones** into *toned*, *whispered* and *spirate*.

8] But it is the voice-channel and its mobile parts, the tongue, the lips and the velum (veil of the palate) which convert this tone, or hiss, or silent expiration into a phone.

9] The *voice-channel* is the passage extending from the larynx to the external air. Its shape can be changed in numberless ways by movements of the tongue, lips, velum (with uvula), and jaws.

10] The voice-channel consists usually of the pharynx and the mouth: but the velum has the power to transfer the exit of the channel wholly or partly to the nose, producing *nasal* or *nasalised* phones respectively.

11] Every phone is definitely associated with a certain shape or posture of the voice-channel, which is called the *configuration* of that phone.

12] Every such complex cavity has several resonances, whose mutual relation is constant so long as the shape of the whole configuration is constant.

13] The ear, recognising the composition of these complex resonances, can infer the kind of configuration and articulation from which they sprang.

14] This and similar facts (19) are our justification for studying the sounds called phones principally through their articulations.

15] **Second general division of phones:** All phones are either continuant, or gliding. A continuant phone is capable of retaining the same configuration, and therefore the same resonances, during its whole duration.

16] A gliding phone, *e. g.*, a plosive like **t**, a trill like **r**, a hiant like **w**, or a diphthong like **oi**, is characterised by a series of rapid changes in configuration and resonance. In these cases no single configuration fully represents the phone, though most of them begin, or end, or culminate in some characteristic position, which is called, more loosely, its configuration. A diphthong, of course, has two of these. For subdivisions see 22, 111.

17] **Third general division of phones:** All phones are either *impeded* or *unimpeded*. An *unimpeded* phone possesses a configuration in which there is room for all the air received from the larynx to pass out, without exciting any fresh friction.

18] These unimpeded phones simply arouse and acquire, in passing through a given configuration, the characteristic resonance of that configuration, and graft it upon the simple tone or hiss received from the larynx. They are, as a class, much more sonorous than impeded phones, and are therefore chiefly used as vowels (107).

19] An *impeded* phone is so called because the exit of air is more or less impeded by the configuration. New noises then arise at the points of greatest constriction, and these in their turn arouse resonances in the cavities anterior and posterior to the constriction. These all combine with the tone, hiss, or breath, received from the larynx, to create the final character of the phone. Impeded phones, being the less sonorous, are commonly used as consonants (107).

IMPEDED PHONES.

20] Impeded phones may be further classified according to the nature of the impediment. This impediment may be such as to set up either a single (or double) percussion, or a several times repeated percussion, or a friction: that is, to create a *plosive*, a *trilled* or a *fricative* phone. Plosives and trills are always gliding, but a fricative may be either gliding or continuant (15).

21] A continuant spirate fricative may be either *tense* like *s*, or *lax* like *h*. The difference between a tense and a lax fricative position is that the one does, and the other does not, impede an ordinary flow of breath. It is only by an unusual expulsion of breath that the lax spirate fricative becomes audible. It may therefore also be called *aspirate*. The same observation applies partly of course, to the gliding spirate fricative.

22] Every gliding fricative, such as English *j*, or untrilled *r*, or *hw*, may be either appetent (= lax to tense), or hiant (tense to lax), or appetent first and hiant afterwards. Nasals will be seen to belong often to this last class (31-4).

23] Plosives can also be made tense or lax. The sounds which do duty for *b*, *d*, *g*, in Saxon German are really

lax **p**, **t**, **k**. But they do not exist in English, and should be carefully avoided by those to whom they are habitual in their own language.

24] In toned and whispered phones "tense" articulation is never so tense as in spirates. The closed glottis diminishes the flow of the breath. If therefore the closure of **b**, **d**, **g**, or **v**, **z**, **j**, were made as forcible as that of **p**, **t**, **k**, or **f**, **s**, **x** (= German *ch* in *ach*), the resistance would be too great to be promptly overcome by the outgoing breath.

25] Hence in English, as in German, the distinction of tense and lax is only found in spirates.

26] Plosives are distinguished into *applosive* (sometimes awkwardly called *implosive*), *explosive* and *biplosive*. Applosion is a percussive shutting-off of the breath: explosion, a percussive release of it. Biplosion = applosion *plus* explosion. In Eng. *October* (ɔkto:bʌ) the first consonant is applosive, the second explosive, the third biplosive. It is a rule in English that whenever two plosives come together, the first is applosive and the second explosive.

27] An explosive phone glides rapidly from percussion through tense and lax fricative positions to join the next phone: an applosive phone does just the reverse: a biplosive phone does both in succession.

28] But every auditory sensation has a certain duration: and these glides are usually so rapid that all their elements overlap, and are largely simultaneous in and to the ear. Thus it is that the ear accepts an applosive or explosive, or biplosive **p**, **t**, **k**, **b**, **d**, **g**, and an appetent, or hiant, or appetent-hiant **w**, **j** or **r**, as practically always the same phone.

29] In a biplosive phone there is really a silence between the applosion and the explosion. But, for the reason just stated, there is no silence to the ear. The silence is subsensible.

30] And as soon as the silence is made long enough to become sensible, there is no longer one phone, but two, the first applosive, and the second explosive. Compare *satrap* (**satrap**) and *rat-trap* (**rattrap**).

31] The complete (22) *nasal* possesses an oral on-glide, or off-glide, or both. These are identical, so far as they go, with those of the gliding fricative or the plosive (27) of the same series (36), *e. g.*, the glides of **m** follow the same lines as those of **w** and **b**.

32] Organically in fact the closure of **m**, **n**, **ŋ**, is exactly that of **b**, **d**, **g**; but before the plosive, or even the tense fricative, position is reached, the nose is thrown open, and the breath escapes through that channel, without plosion or further friction, but with marked nasal resonance.

33] Thus a nasal may be either appetent, or hiant, or appetent-hiant in its oral glides, just like the corresponding plosive or gliding fricative, but it differs from them in the held, or strictly nasal, portion (22).

34] This held portion is *not impeded*. The breath can always pass through the two nostrils without friction. Hence arises a sonorousness in nasals, which enables all of them to be sometimes employed in colloquial English as vowels; *e. g.*, *open*, **o:pm**; *bitten*, **bitn**; *blacken*, **blakŋ**; where **m**, **n**, **ŋ** are all syllabic (105).

35] In a trill the impeding organ (in English always the tongue) vibrates to the breath, so as to produce intermittent stoppage. A single repetition of stoppage is enough to produce the sensation of trill. English rarely goes further than that. Avoid uvular trill, or any uvular sound, in English.

36] The modes of impediment familiar to English are

BILABIAL:	Lip to lip.	p	b
DENTILABIAL:	Lower lip to upper teeth.	f	v
DENTAL and ALVEOLAR:	Point and blade of tongue to upper teeth.	θ	ð
	Fore-blade to fore-gums.	s	z
	After-blade to after-gums.	ʃ	ʒ
	Point of tongue to gums.	t	<u>d, n, l, r, ɹ</u>
PALATAL:	Front of dorsum to hard palate.		j
VELAR:	Back „ „ „ soft „	k	<u>g, ŋ</u>
LABIO-VELAR:	Lip to lip, and back of dorsum		
	to hard palate, simultaneously.	m	<u>w</u>
ASPIRATE:	In various places.		<u>h</u>

37] In the second column, *i. e.*, to the right of the black line, each symbol has two distinct values, toned, or whispered. But in English, as in German, the difference between tone and whisper is never significant, *i. e.*, it never affects meaning. The whispered phone can be distinguished by italics, when necessary.

38] But the symbols of the first column must never be italicised. A spirate phone can never be rightly said to be whispered, even in whispered speech. For its sound remains absolutely unchanged: and in fact, if we were to talk about a whispered **p**, **f**, &c., we should simply combine a noun which implies a glottis wide open with an adjective which implies a glottis nearly shut.

39] Theoretically each one of the above indicated constrictions may give rise to impediments of at least five different kinds—tense fricative, lax fricative, gliding fricative, plosive, and nasal. Only one, two, or three, out of each possible five, are actually to be found in our list. Yet the missing members have mostly a real existence in language somewhere.

LABIAL SERIES.

40] English, like most other languages, creates its labial phones by two different closures, viz: its plosives and nasal, **p**, **b**, **m**, by lip-to-lip (bilabial) closure: its fricatives **f**, **v**, by lip-to-teeth (dentilabial) closure. The former position lends itself best to vigorous plosion: the latter to vigorous friction.

41] **f**, **v**. It is best to begin in every series from the fricatives: **f** is here the tense spirate fricative: **v** is the continuant toned (or whispered) fricative. Both are dentilabial: therefore avoid the bi-labial **v** sound, so often given to German *w*. The latter tends also to become hiant; but English *v* is well held.

42] Note that in a labial phone the impediment must be at the lips only. The tongue must be kept low enough to allow such a passage for the breath as will not be itself frictional, though of course it will resound, like a pipe, to the friction and percussion at the lips. If the tongue is moved up into a frictional position, **f**, **v** become **θ**, **ð**, in spite of lip-closure.

43] **p**, **b**. Eng. **b** must be toned (or whispered) (23): **p** must not be audibly aspirated. Remember however that in every exploded spirate, aspiration is always present in some degree. The percussion of **p** is followed by a rapid glide through the tense fricative **F** (bilabial **f**) to the lax fricative (or aspirate) **h^F** (21). It is this alone which distinguishes it plainly from the percussion of **t** or **k**. This **h^F** always, and of necessity, follows an exploded **p**. Whether it is separately sensible or not depends on its duration. In English an easily audible aspiration, such as is quite common in German, is always to be avoided.

44] **m** is also bilabial. There is a nasal spirate **ṁ**, without oral glides, which occurs in the common interjection **ṁm** or **ṁm ṁm** (*h'm; h'm, h'm*). It is of course inaudible without forced breath (32) and belongs really to the aspirates (21). Note how very little **ṁ**, **ṁ**, and **ṁ** differ to the ear: and also **m**, **n**, **ṁ** themselves, when deprived of their glides.

DENTAL AND ALVEOLAR SERIES.

45] This series is the richest of all—in English even more so than elsewhere. Formed by the most mobile portion of the tongue, with liberty to create an anterior as well as a posterior cavity, its phones, both possible and actual, are far more varied than the labial. Note in our table (36) the overwhelming importance in English of the group formed with the tongue-tip (*corona*). They are hence called *coronal*.

46] **θ**, **ð**, as in English *thin* (**θin**) and *then* (**ðen**), are the fricatives most nearly adjacent to **f** and **v**. Like them, they are both continuants: **θ** = tense spirate: **ð** = toned (or whispered). Like them too, they have no external cavity, and therefore no external resonance. They open straight into the outer air.

47] They differ essentially from **f**, **v**, in the oral tube, which converges (cp. 42) rapidly, and becomes strongly frictional near the outlet. The pupil will in the first instance acquire this friction best by putting the tongue-tip between the closed teeth. He should then try to continue the sound while withdrawing the tongue-tip just inside the teeth. This is the English position.

48] **s**, **z**, are a similar pair of continuant fricatives: **s** = tense spirate = Ger. *ss*: **z** = toned (or whispered), = Ger. *s* between vowels.

49] In these phones the tongue-tip retires 4 or 5 millimetres from the upper teeth, and the inner tube, still sharply convergent, terminates there, against the outer slope of the alveolars. This leaves a small intra-dental cavity of very high, shrill resonance, in front of the inner tube. The phone attains special power when the resonances of the inner tube and outer cavity are so adjusted as to reinforce each other.

50] $\int$, ʒ , as in English *passion* ($\text{pa}\int\text{ʌn}$), *vision* ($\text{vi}\text{ʒ}\text{ʌn}$), are another such pair: $\int$ = tense spirate fricative: ʒ = toned (or whispered) continuant fricative.

51] In these two phones the tongue-tip is drawn back 4 or 5 mm. further than in s , z : so that the constriction is shifted to the inner slope of the alveolars. The adjustment is very like that of s , z , save that it is everywhere on a larger scale. The fore-cavity is of course larger: a larger part of the tongue-blade comes into play in forming the inner orifice: and it is probable that the velum is so arranged as to carry the inner tube further back. The same kind of adjustment of resonances appears here as in s , z ; but at a pitch about 9 semitones deeper. There is also an additional friction in s , z , against the tips of the lower teeth.

52] The gap in resonance between s , z , and $\int$, ʒ , is probably due to the organic facility of forming a definite tube, (a) as long as the hard palate, (b) as long as palate and velum combined. In Eng. $\int$ the lips are passive. Do not round them or protrude them, as often in German *sch*.

53] ɹ , ɻ are a fourth pair of dental fricatives. Unlike the other three, they are not continuant, but gliding, and can be either hiant, or appetent-hiant, or appetent (22). They are commonly known as untrilled r , and are here denoted by the inversion of that symbol. The toned (or

whispered) **ɹ** is very common in English (57): the spirate **ɹ** only arises incidentally and involuntarily after **p**, **t**, **k**, *e. g.*, in *tried* (**tɹaid**), if the **t** is aspirated, the aspiration partly covers the **ɹ**, and converts it into **ɹ̥**. Hence Sweet's observation that to a foreign ear, Eng. *tried* (**tɹaid**) sometimes sounds like *chide* (**tʃaid**): which reposes of course on a certain resemblance between **ɹ** and **ʃ**. For although, in a gliding phone, there cannot be the adjusted duplicate sibilance of continuant **ʃ** (50), there is in **ɹ** a fugitive sibilance of the same character. After vowels the true **ɹ** of American and S. W. English is often relaxed in N. Eng. so as to be no longer really impeded: it is vocalic rather than consonantal, and is here written **Ṙ** (103. 113). In other cases this postvocalic **ɹ** survives only in N. Eng. as a modification of the previous vowel (100).

54] **t**, **d**, in Eng. are normally *coronal*, and rank as closures of **ɹ̥**, **ɹ**, rather than of **θ**, **ð**; or **s**, **z**; or **ʃ**, **ʒ**. These latter are all formed with the aid of the blade, which is part of the upper surface or *dorsum* of the tongue. Hence their closure creates varieties of **t**, **d**, called *dorsal*, which are not normally English.

55] Nevertheless these and other varieties arise in Eng. involuntarily, through combinations; *e. g.*, in *fifth* (**fiftθ**), *fits* (**fits**), *pitch* (**pitsʃ**) the **t** explodes dorsally, into **θ**, **s**, **ʃ**; whilst in *bitten* (**bitn**), *bottle* (**bɒtl**), *tune* (**tju:n**), it explodes (43) primarily into a **n̥** (58), **l̥** (60), or **ç** (63) glide. But these varieties come of themselves, and scarcely need special study.

56] Therefore cultivate coronal **t**, **d**; do not aspirate **t**: and see that **d** is always toned (or whispered).

57] **r** is the toned (or whispered) trill (35) of this important coronal group (36),—a kind of rapidly repeated **d**.

In conversation it has largely given place to **ɹ** (53). But in forcible speech it reappears in all prevocalic positions.

58] **n** is the toned (or whispered) nasal phone (31-34) of the coronal group. Compare **m** (44). The spirant **ɹ** arises sometimes as a connective glide, like **ɹ**. Compare 53 and 55. And the syllable **ɹn** occurs interjectionally, singly or repeated, like **mm** (44).

59] **l** is the toned (or whispered) lateral phone of the same coronal-alveolar group. A *lateral* phone is one articulated with a lateral exit,—medial exit being at the same time blocked by the tongue. This exit may be bilateral, or unilateral, right-sided or left-sided, without materially altering the quality of the phone.

60] **l** is not really an impeded phone. Hence its occasional employment as vowel, *e. g.*, in *bottle* = **boʔl**, &c. Its configuration is sufficiently unconstricted to allow the breath to pass at ordinary speed without audible friction. If turned into a spirant, (**l̥**) it is not strongly audible, even with forced breath.

61] Hence the configuration of **l̥** in actual speech is always unilateral, and often compressed too, to increase friction. This **l̥** is not a normal English sound: but it occurs in Welsh place-names, such as *Llandaff* (**llan'daf**), and arises as a glide under the same circumstances as **ɹ** (53).

62] The resonance which most strongly characterises any lateral phone is that of the short crooked tube which descends sideways off the dorsum, runs along between the teeth, and finally issues under the tongue and between the lips into the outer air. Its shape and resonance vary so as to produce several types of lateral phone; but Eng. **l** is sufficiently defined by the fact that its contact is coronal-alveolar, *i. e.*, tongue-tip to upper gums.

PALATAL SERIES.

63] *j* (= Eng. *y* in *yield*) is the only phone of this series which has an acknowledged place in English. There is the lax fricative *h^ɛ* in such words as *he* (*h^ɛi:*), compressed sometimes to actual *ç* in words like *hue* (*çju:*): but these are combinatory phenomena. Vigorous habits of coronal articulation doubtless tend to banish palatal phones from English.

64] English *j* is essentially a gliding phone,—hiant, or appetent, or appetent-hiant (22). Note again the indifference (28) with which the ear accepts all these as *j*. Note also how small a portion of the whole possible glide suffices to give to the ear the impression of the whole phone. Note even, in words like *seeing*, *create*, *laïc*, *hygiene* (*si:[j]iŋ*, *kri:[j]'et*, *le:ī[j]ik*, *haidzi[j]i:n*), that there is a *j* impression subjectively created by glides which are hardly true (impeded) *j*-glides at all, but simply lead to or from the true *j*-glides.

65] This shews how essentially gliding is English *j*. Therefore avoid the continuant German *j*.

VELAR SERIES.

66] The English velar series has no recognised fricative, but its *k* may be defined to German readers as the closure of the *ach-laut*, of Ger. *ch*; never of the *ich-laut*. That is to say, it is always velar, never palatal, even when adjacent to palatal phones, such as *j*, *i*, *e*, *ɛ*, *a* (63. 85-90). The lax fricative *h^x* is developed involuntarily in certain combinations (70).

67] *k*, *g*: *g*, in our rationalised alphabet, is always the same sound, always plosive, always toned (or whispered), as in *go*. Therefore avoid both the German and the

English fricative pronunciations of that symbol, and the German toneless pronunciation: **k** must not be aspirated (43).

68] **ŋ** is the toned (or whispered) nasal (31) of this series. It has precisely the same oral closure as **k** and **g**; and is identical with final *ng* in German, when free from any plosive *k*-ending. The spirate **ŋ̥** exists precisely to the same extent as **m̥** (44) and **n̥** (58). Words ending in *ng*, and all their derivatives, make *ng* = **ŋ**. Elsewhere it is **ŋg** or **ndʒ**: *e. g.*, **siŋ̊**, but **fiŋg̊**, **twindʒiŋ̊**.

69] The configuration of **ŋ̥** or **ŋ** differs little from that of quiet nasal breathing. During such breathing it only needs forced breath to create the one, and a closed larynx to create the other. Hence these two phones are the basis of several primitive interjections. The *groan* is a long **ŋ**: the *grunt* and *snort* are compounded of **ŋ** and **ŋ̥**.

LABIO-VELAR SERIES.

70] **ɱ**, **w**, are the only two members of this series in English. Like **ɹ** (53) and **j** (63) they are essentially gliding. **ɱ** is also written **hw**. It is not, however, a double phone, but the spirate corresponding to the toned (or whispered) **w**. In normal **ɱ** the labial and velar frictions are equally heard,—neither the latter overpowering, as often in Scotch, nor the former, as sometimes in Irish, pronunciation. A subjective **w** may be observed in **su:[w]iŋ̊**, **go:[w]iŋ̊**, just like the subjective **j** (64), and the subjective **ɹ** (101).

ASPIRATES.

71] **h** is the only aspirate sign in English and the only one which need here be used. There exists of course,

strictly speaking (21), a lax fricative corresponding to each tense fricative: but they do not differ strongly to the ear, and their several occurrence is usually dictated by neighbouring phones, without special volition on the part of the speaker: *e. g.*, after **p**, **t**, **k**, when aspirated, we get **h^F**, **h^ɹ**, **h^x**: before **a**, **ɛ**, **e**, **i** or **j**, we get **h^ɜ**: before **ʌ**, **ɔ**, **o**, **u**, we get **h^x**. Sweet notices that sometimes in lax pronunciation *I think* resembles *I hink*: this is **hθ**.

UNIMPEDED PHONES (VOWELS).

72] An unimpeded phone may be toned or whispered, never spirate (7). See definition 17-18. Note that **l** (60), and the held part of **m**, **n**, **ŋ** (34) are unimpeded: though **l̥**, **m̥**, **n̥**, **ŋ̥** are not. Note however that though in the former four the breath remains unimpeded, the sound does not. Of all unimpeded phones these have the smallest exit and the least sonority.

73] Other unimpeded phones have greater exit, and are therefore more sonorous, but in various degrees. They are divided, according to degree of exit, into four classes, *close*, *half-close*, *half-open*, and *open*. The adoption of four gradations is not arbitrary, but is based upon the recognition, by the ear, of two series, each containing four preeminently distinct types of sound. The Vowels closely representing these eight types are called *primary*; and they are the only primary vowels in English (74).

74] These two series are called the *palatal* (**i**, **e**, **ɛ**, **a**), and the *labio-velar* (**u**, **o**, **ɔ**, **ʌ**), because the configurations of the former are narrowest opposite the hard palate, whilst the latter have *two* relatively narrow places, the one at the lips and the other opposite the velum. Note the total absence of the labio-palatal series, represented German by *ü* and *ö*. Therefore never use Ger. *ö* for English obscure vowels (77).

75] Primary vowels occur normally in long stressed positions. Length and stress are well-marked in English, as in German. So are shortness and want of stress: and they both tend to hinder the precise articulation of a primary vowel.

76] Hence a class of *secondary* vowels, which have become normal in English in such positions. A vowel is called secondary so long as it bears any distinct resemblance in sound to its primary. Such vowels are sometimes called *wide*, on supposed physiological grounds.

77] But when an articulation departs still further from any primary type, it produces a vowel which is *obscure*. Vowels of this third class vary much in position, yet resemble each other much more closely in sound than they resemble any primary. Hence four symbols practically suffice: Θ , $\mathfrak{e}$ for obscure palatal (or front) vowel; $\mathfrak{o}$ for obscure velar (or back) vowels; and Λ for one with no special constriction (= Sweet's "unmodified voice"). The difference between Θ and $\mathfrak{e}$ is that the one is the obscuration of *i*, *e*; and the other, of *ɛ*, *a*.

78] Northern English possesses a fourth class of vowels, called *coronal*, because articulated by lifting the tongue-tip (*corona*) and presenting it to the alveolars, as in $\mathfrak{I}$, but never close enough to create friction (100-3).

79] In the accompanying table the sign : stands for length. Vowels not so marked are short. Note that three of the eight chief vowel types are always long, when stressed, and one other is always short. In these cases fully stressed examples of the contrast between primary and secondary cannot be given. Half-stressed examples are given in two cases; but half-stressed vowels are unsteady both in length and quality (137). The terms *half-long* and *over-long* may sometimes be needed to express finer distinctions of length.

80] VOWEL POSITIONS IN ENGLISH.

Primary and Secondary		Obscure			Primary and Secondary		
Palatal		Palatal	Neutral	Velar	Labio-velar		
Close pr.	feet	i:			u:	pool	Close pr.
" sec.	fīt	i			u	pull	" sec.
Half-cl. pr.	gate	e:			o:	pole	Half-cl. pr.
" "	propagate	e			o	window	" "
Half-op. pr.	dairy	ɛ:			ɔ:	law	Half-op. pr.
" "	bed	ɛ			ə	lot	" "
Open pr.			wanting	ɑ:		father	Open pr.
" sec.	man		a	wanting			" sec.
Coronal, long (when stressed)		bairn ɛ̃:, burn ɛ̃:, barn ɑ̃:, born ɔ̃:					

2 Vietor, Skizzen. I.: Lloyd, Nord-Englisch.

Viotor, Skizzen. I.: Lloyd, Nord-Englisch.

PRIMARY AND SECONDARY VOWELS.

81] These are best studied in the order **i**, **e**, **ɛ**, **a**, **ɑ**, **ɔ**, **o**, **u**, following the V-shaped line in the diagram. This oblique arrangement is used to remind the student (*a*) that the palatal passage not only grows wider from **i** to **e** and **ɛ**, but also extends further and further back: (*b*) that the labial and velar constrictions not only grow narrower from **a** onwards to **u**, but that the latter constriction also extends further and further, both back and forward.

82] Thus arranged, these vowels are found to be in the order of their greatest similarity, both of articulation and quality. Compare 11-14. We begin at **i** with a short narrow palatal passage leading into a large pharyngeal cavity. In **e**, and again in **ɛ**, the passage grows longer and wider. In **a** and **ɑ** the passage is wider still, save that it is pinched at the velar end,—a little in **a**, and more so in **ɑ**. Then the lips contract successively for **ɔ**, **o**, **u**, and the velar passage contracts and lengthens *pari passu*. Hence **i**, **e**, **ɛ** have been called *tube vowels*: **a** and **ɑ**, *open-cavity* vowels: **ɔ**, **o**, **u**, *close-cavity* vowels, — from the shape thus given to the oral part of the articulation.

83] The vowels marked close and half-close in our table (80) are all articulated with certain degrees of jaw-opening, which admit of but little change. But those of the open and half-open classes are sometimes articulated with much wider jaw-opening than usual. The internal parts are then so re-arranged as still to preserve the due relation of the resonances: for the primary vowels all owe their individuality to the establishment of definite acoustic relations of this kind. Hence another, sometimes useful, division of vowels into *expansible* and *inexpansible*.

84] Northern, like all other, English, is contrasted with both German and French by a love of gentle beginning

and gentle cessation, which finds its chief scope in vowels. It is this tendency which lies at the root of the Southern diphthongs and glides. But in the North it does not go so far.

PALATAL (= FRONT) SERIES.

85] *i* long in North-Eng. is the same as Ger. long *i*. It has neither a fore-glide of secondary *i* nor a necessary after-glide of *j*; though the latter may arise through combinations (64). But it is slightly less close than French *i*. Lip-spreading is exceptional,—rhetorical.

86] *i* short is decidedly secondary. Primary *i* arches the tongue towards the alveolars: this secondary *i* arranges the tongue as parallel as possible to the alveolars and to the hard palate. The vowel appears then to lose some part of its resonance, and with it some part of its primary individuality. But there is no need in N.-Eng. to discriminate also in quality between the stressed and unstressed *i* in *pity*. Final *-y* after consonant is always this secondary *i*.

87] *e* long is not found quite pure in N.-Eng. In articulation it has always a brief off-glide of secondary *i*, best heard before *d*, *e. g.*, in *fade* (*feɪd*). But this glide is so brief that the spirate on-glide of *k*, *t* or *p* is enough to obliterate it; *e. g.*, in *bake*, *cape*, *gate*. These are *be:k*, *ke:p*, *ge:t* to the ear, though the tongue-motion is identical. This glide is weak before any spirate. The vowel is therefore best written *eɪ* before toned (and whispered) phones and finally, but *e:* before spirates. The quality of the *e* is that of Ger. long *e*, a little less close than Fr. *é*.

88] In half stressed positions this *e:* or *eɪ* is more or less shortened and more or less secondary in quality.

This especially happens to the ending *-ate*. Further obscuration brings it to ə and ɐ , *e. g.*, **səpɐrət**, vb.: **səpɐrət**, adj., colloq. **sɐprət**. This same ə sometimes stands also for a short stressless printed *e*, especially in the endings **-əd**, **-əz**, **-ədʒ**, **-kət**, but it then never goes over to ɐ , *e. g.*, **landəd**, **fɪʒəz**, **kələdʒ**, **mɑ:kət**. But note carefully what ə means in this book (77), its articulation not being far from those of e and i .

89] ɛ long is only found in N.-Eng. before prevocalic r , *e. g.*, **bɛ:riŋ**; ɛ short is the normal short printed *e* of *red*, *men*, &c., and departs but little, under stress, from primary ɛ (= Ger. long *ä* or Fr. *ê*). But stressless ɛ rarely keeps this quality unless shielded on one or both sides by combined consonants; *e. g.*, in **'abdʒɛkt**, **'kɔmənt**. It may become ɐ , *e. g.*, **ɛksɛlənt**, **prɔbləm**; or ə (88); or i . The last result is favoured when stress sets in on the succeeding consonant, *e. g.*, **pi'tɪʃən**, **di'suitʃu:d** (= *petition*, *desuetude*).

90] a fully long does not occur in N.-Eng. Short a is the vowel of *man*, *cat*, &c., and resembles Fr. *a* in *patte*. It is distinct from S.-Eng. ǣ (æ). By obscuration it passes into ɐ as in *about* (**ɐbaut**). It is often heard half-long in words like *glass*, *chaff*, *cast*, where the South has a long or overlong ɑ .

LABIO-VELAR (= BACK) SERIES.

91] ɑ long, as in *father* or in Ger. *fahren*, is rather rare in N.-Eng.: but see 100 and 141. There is no short ɑ sound in Eng. Beware therefore of using this German short ɑ for Eng. short a .

92] ɔ long as in *law*, or in Fr. *tort*, differs from ɔ short, in *cot*, chiefly by wider jaw-opening and greater sonority (83), but also by a slightly reduced distinctness

of quality. Both are more decidedly half-open than German short *o*. Further obscuration brings *ɔ* to *ɒ*. In N.-Eng. syllables spelled *off*, *oft*, *oss*, *ost* are short: *e. g.*, **dɒf**, **sɒft**, **lɒs**, **kɒst**.

93] *o* and *u* are commonly called *rounded* vowels. But there is no literal lip-rounding in ordinary English, nor any protrusion. The same acoustic adjustment is produced, less perfectly, by mere vertical approach. Exceptionally, rounding is cultivated for rhetorical effect.

94] *o* long, as in *loan*, resembles *oh* in Ger. *lohn*. But see 93 and 84. It never, in N.-Eng., closes to a **W** position, though a slight subjective **W** arises in certain cases (70). It keeps its quality before **r**, *e. g.*, **glɔːri**, not **glɔːri**; **stɔːr**, not **stɔːr**.

95] In half-stressed and in final stressless positions rhetorical long *o* loses more or less both in length and clearness, even to the extent of becoming short and secondary, *e. g.*, **wɪndɒz**, **rɒdɒ'dendran**. In other stressless positions it even lapses into short *ɔ*; *e. g.*, **rɒ'bast**, **rɒ'teːʃən**. Stressed short *o* does not exist.

96] N.-Eng. long *u* resembles German long *u*. But see 93 and 84. The velar passage is shorter and wider than in Fr. *ou*. For long stressed printed **u** (= **juː** in S.) after **l**, **r**, **s** the North generally maintains the earlier **u**, *e. g.*, **luːt**, **kruːd**, **suː** (= *lute*, *crude*, *sue*). For printed *oo*, the North often maintains long **u** where the South has shortened it, *e. g.*, **kuːk**, **ruːm**. Also long **u** before **r**, *e. g.*, **ʃuːr**, not **ʃɔːr**; **djuːrɪŋ**, not **djɔːrɪŋ**.

97] Short *u* closely resembles German short *u*. It is more laxly articulated both at lips and velum than long **u**, and is decidedly secondary in timbre. It stands for stressed *oo* in *foot*, *good* etc., and often replaces rhetorical

long **u** in stressless and half-stressed positions, *e. g.*, in **valju**, **rɛpju'te:ʃʌn**. Obscuration carries **u** to **ɒ** and **ʌ**, but only in vulgar or careless speech. Avoid these sounds even in stressless *to*, *do*, *you*, *would*, *should*, &c.

OBSCURE VOWELS.

98] **ə**, **ɜ**, **ɒ**. Obscure vowels have vague articulations. Not being based upon arithmetically definite relations of resonances, they are at best but feebly distinguished, and shade off into each other by imperceptible degrees. Sounds of the class **ə** result usually from the obscuration of rhetorical stressless **e** or **i**; and of **ɜ** from **a** or **ɛ**; but see 88. 89. So **ɒ**, from **u**, **o**, **ɔ**, **ɑ**. The usual position of **ə** is nearest **e**; of **ɜ**, nearest **ɛ**; and of **ɒ**, nearest **ɔ**.

99] **ʌ** is more fixed, because it is the habitual short stressed printed *u* in *but* etc. It also results, in a less fixed form, from the levelling of **ɜ** and **ɒ** by careless speakers. In neither case is it identical with the Southern vowel. That is rather **ɜ**.

CORONAL VOWELS.

100] Coronal vowels are all represented in print by vowel-sign + *r*. But it is only the expansible (83) class of vowels which, from its greater mobility of articulation, is readily capable of coronal development. Hence come the four forms **ĕ**, **ā**, **ǣ**, **ǫ**,—all long when fully stressed; but under weaker stress they lose, first in length and then in quality, until all are levelled under short **Ā** (103). For the rest see 113.

101] In a coronal vowel, the vowel configuration seems to be shifted backwards, so that its exit is no longer at the lips, but between the tongue-tip and the palate. The

vowel, thus secluded, loses somewhat both in quality and sonority, but the gliding of the tongue towards or from an **ɹ** position gives also a clear simultaneous sensation of **ɹ**, though no fricative position is really reached. Compare the other hiants **j** (64) and **w** (70).

102] These coronal symbols are chosen to indicate timbre rather than articulation; *e. g.*, **ḁ** and **ḡ** indicate sounds which are in the main those of **ɑ** and **ɔ**; but their articulations are not labio-velar, but coronal-velar, with the velar constriction shifted somewhat back from the normal **ɑ** and **ɔ** positions, so as to maintain the same proportionate division of the configuration.

103] **ḁ** occurs also as a short vowel in stressless, and colloquially in half-stressed, syllables. It appears also as a brief second element in the coronal diphthongs (111) arising from inexpandible vowels + *r*. This non-syllabic off-glide may be written **ḁ̣**.

GENERAL FEATURES OF ENGLISH PHONES.

104] Note the absence of lip-spreading (85), of rounding and protrusion (52, 93), of prompt beginning and prompt ending (84), of palatal consonants and labio-palatal vowels (63, 74). Note on the other hand the wealth of coronal-alveolar articulations, leading to a habitually retracted, flat, or even up-turned attitude of tongue (45), the tendency to glide (84), the markedness of stress and stresslessness (75), and its consequences (75-77).

PHONES IN COMBINATION.

I. SYLLABLES.

105] Speech is a succession of sounds continually rising and falling in sonority. Each single short wave of sonority, one rise and one fall, is a *syllable*.

106] Sonority is massiveness of subjective impression, whether tone or noise. Force, *i. e.* stress, always increases sonority, so long as the phone remains the same. But phones differ vastly in inherent sonority. Especially do toned phones excel toneless; open toned phones excel close ones (73); and primary excel obscure (98). Yet relative sonority may be modified, and sometimes even reversed, by proper application of stress, *e. g.*, in **fist**, **fits**, the **s** and **t** are stressed so as to change places in order of sonority. See 107.

107] When a syllable consists of one phone, the rise and fall of sonority is created simply by the inception and decline of stress. But when it consists of two or more phones the less sonorous phones must come before or after the most sonorous phone, in order of sonority. The most sonorous phone of a syllable is its *vowel*: the rest are its *consonants*.

108] Impeded phones are, as a rule, consonants; unimpeded phones, vowels (19). But the real distinction is that of function. The **s** of hissing, the **ʃ** of hushing are, for the moment, vowels. Cp. 34, 44, 60.

109] To assist the rise or fall of sonority a whispered phone is often substituted, partly or wholly, for a toned one; *e. g.*, compare **re:ɪd̥z** (*raids*) with **re:ɪzd** (*raised*). This is the usual fate of final toned fricatives in English after stops. Other final toned fricatives usually begin with full tone, but sink through whisper to silence: except in imitative words, such as **baz**, **hwiz**. Thus *his* is really **hiz̥z**,—the **z** dropping from tone to whisper.

DIPHTHONGS.

110] Sometimes the vowel of a syllable is not continuant, but gliding (16); it passes from one type of sound to another. The transition may be slow or quick,

and therefore audible or inaudible. The latter is the Northern characteristic.

111] Diphthongs may be *appetent* or *hiant* (16, 22), *i. e.*, they may glide from a more open to a less open vowel or *vice versa*. Examples of the latter class are the *coronal* diphthongs (103, 113).

112] The appetent diphthongs are **ai**, **oi**, **au**, where each letter has its usual short value (86, 90, 92, 97). Contrast with these the incipient diphthong **eĩ** (87), whose second element is very much shorter than the first.

113] Hiant diphthongs exist only in the coronal **i:̣**, **o:̣**, **u:̣**, where the first element has the quality and nearly the length of **i:**, **o:**, **u:**, but the second element is a short and stressless **̣** glide. Thus only do they escape the tendency (arising from the superior sonority of the second element) of all hiant diphthongs, either to split into dissyllables, or to convert the first element into a **j** or **w**. Note the distinction between **lo:̣** (*lore*), monosyllable, and **lo:̣̣** (= *lower*), with the syllabic **̣̣**.

114] Monosyllabic **e:̣** does not exist; it always changes to **ẽ:**, *e. g.*, *prayer* = **prẽ:**.

115] Triphthongs arise when **ai**, **oi**, **au** are followed by the same **̣** glide, representing printed *r:* and good speakers keep triphthongal *hire*, **haị̣**, distinct from *higher*, **haị̣̣**, dissyllable.

116] This **̣** glide changes to real **r** when a vowel follows; *e. g.*, **hi:riŋ**, **hairiŋ**, **hair'aut** = *hearing*, *hiring*, *hire out*. Sometimes a slight **̣** glide still precedes the **r** here, but the absence of it is not a fault.

117] Both diphthongs and triphthongs seem to have uncommon power to resist obscuration. Deterioration sets in rather by loss of the weaker element, *e. g.*, **a'do:nt** for *I don't*; **fla:Λz** for *flowers*, &c.

EFFECTS OF CONTACT.

118] Refer to 53, 54, 55, 57, 58, 61, 63, 64, 66, 68, 70, 71, 85, 87, 89, 94, 96, 100. All these changes are in the direction of *assimilation*: but careless and vulgar speech allows this process freer play and furnishes more striking examples (34, 177, 236).

119] Complete elision of a consonant is very rare in N.-Eng. Such a sentence as **ai kɑ:ŋ go: dʒas so su:n ez wɛnzdi** for **ai kɑ:nt go: dʒast so su:n ez wɛdnzdi** would not pass as good English in any of its three consonantal lapses.

120] But subtler changes occur almost automatically (55). When any toned (or whispered) sound is followed by **p**, **t**, or **k**, it is curtailed a little; because the glottis must open to prepare for the following spirant. A vocalic example is seen in 87; but the **l** of **bo:lt** and the **ŋ** of **baŋkʌ** suffer a like curtailment. Compare **bo:ld**, **baŋgɔ̃** (*Bangor*).

121] Complete elision of a stressless vowel is frequent in conversation. But here also there are subtle differences, *e. g.*, stressless **-ʌn**, **-ʌl** change very easily into syllabic **n**, **l** after the other coronals **t** and **d**: easily also after **s**, **z**, which are nearly coronal (49): but less easily after **ʃ**, **ʒ**, which are a step further from being coronal (51). There is then always an **ʌ** glide, just audible, between the two positions: *e. g.*, **pɑ:sl**, but **pɑ:ʃʌl**.

EFFECTS OF PHONIC STRESS.

122] Stress may be *phonic*, or *syllabic*, or *rhetorical*; *i. e.*, it may vary (*a*) from phone to phone in the same syllable, or (*b*) from syllable to syllable in the same word (or stress-group), or (*c*) from one word (or stress-group) to another word (or stress-group) in the same sentence or discourse (4). Stress varies even within the phone; but that is outside the scope of this work.

123] Instances of the effects of phonic stress on phonic quality and office have been already given for consonants in 23, 106, 109 and for vowels in 84, 113, 115. For syllabic stress see 137.

II. WORDS.

124] Words are the logical elements, just as phones are the acoustic elements of speech. It is by varying their arrangement that all meanings are expressed. Being elementary, they are indissoluble. They have no other phonetic quality in common. They may contain one or several syllables. At times they coalesce, to form new words (210).

125] In English, a word may even differ considerably in its phones, under varying degrees of stress, without ceasing to be the same word, *i. e.*, to have the same logical effect. See 137-9.

126] Hence an important distinction between the *formal* and the actual pronunciation of a word. The formal pronunciation is that which is heard when the word is fully stressed, *e. g.*, when it forms, alone, the answer to a question.

127] In most words the formal pronunciation differs little from the most usual. But in most auxiliaries, prepositions, conjunctions, and other minor words, the

formal pronunciation is exceedingly rare: because such words are ordinarily stressless, and their pronunciation is more or less modified by this want of stress. See 177. 236.

III. STRESS-GROUPS.

128] There is no such separation heard between words spoken as is seen between words printed,—especially in a language so full of connective words as the English. Compare the Latin *hominis* or *fuerit* with the English *of-a-man* or *may-have-been*. There is no more break between the syllables in the one case than in the other. Connected words like these are always pronounced continuously in what are called *stress-groups*.

129] A stress-group is properly measured from one zero of stress to the next; and when so measured it is found to be a logical as well as an acoustic division.

130] This fact has been often put out of sight in phonetic texts by marking the stress-groups not from zero to zero, but from maximum to maximum, like bars in music, quite irrespective of the words and sense. But in speech the individual word is indissoluble (120), both logically and acoustically; and any system which chops words in two not only fails to explain the use of the stress-group in language, but helps to conceal that use.

131] Stress-groups may be either *simple* or *compound*, *i. e.*, they may comprise either one or several waves of syllabic stress. A wave of stress contains no more than one rise and one fall. In a compound stress-group each wave is separated from the next by a temporary relaxation (not zero) of stress.

132] Take an example, full of simple stress-groups, from Tennyson's Bugle-Song in *The Princess*:

¹ 'blo: ² 'bju:gl ³ || ¹ 'blo: ||
² 'sæt | ⁷ ðe ⁴ waild ³ 'eko:z | ⁵ ¹ 'flaiiŋ ⁶ ||
² and ¹ 'ans̃ ³ || ¹ 'eko:z ² ||
¹ 'daiiŋ ² || ¹ 'daiiŋ ² || ¹ 'daiiŋ ².

The single bars stand for relaxations, the double bars for cessations of stress. The figures indicate in each stress-group the order of strength of each syllable. All the groups but one are seen to contain one wave only.

133] But compound stress-groups (like the second line above, which contains three waves,) are much more common than simple ones. It is inconvenient to have more than one sign for stress. It will be at first indicated in our transcriptions by ' preceding the strong syllable of each stress-wave. But the number of intermediate degrees of stress (see figures above) is only limited by the power of the ear to discriminate them. This is seen still more convincingly in a single word, such as

⁴ in' ² kəm | ⁵ pri' ³ hɛnsi | ⁶ ¹ ⁷ ⁸ biliti.

We may use the expressions *secondary stress*, *half stress* and *weak stress* as intermediate to full stress and stresslessness. As accent in English falls usually on initial syllables it will be possible, as the student advances, eventually to leave it unmarked in such cases, but not elsewhere.

134] The degrees of subjective stress do not always exactly tally with the degrees of physical force employed. There is a natural decline in force from the beginning to the end of an expiration. The ear instinctively allows

for this, inferring rather the relative *effort* than the relative *force* of each syllable.

135] It is not of much use to mark breath-groups (4) in phonetic texts, because (a) they vary with the rate of breathing and the rate of speech, and (b) everyone learns in his own language to take breath at those places where there are the greatest logical pauses,—if he can: for the lungs only obey within limits. The breath period may be increased or decreased by one-half, not more,—and not twice in succession.

136] The period, colon and semicolon always indicate a zero of stress; but in modern books the comma is often addressed more to the eye of the reader, for logical reasons, than to his ear. In our texts we shall avoid the colon, for fear of confusion with our sign of length (:), and we shall drop the comma when it does not indicate any zero of stress, as in *Blow, bugle, blow* (128).

137] Wide changes of stress take place in English, and have a great influence on the length (88-90), quality (95-100), and even the existence (121) of vowels. This results partly from change of rhetorical emphasis (compare *its'so:* with *i'tizso*), partly from change of stress within the word (compare *sĀ'vei* vb. with *'sĀ:veĩ*, sb.), but chiefly from the style and purpose of the speaker.

138] Shades of speaking style are innumerable. We shall herein mark four: (A) the formal, which is only heard on the most solemn occasions, such as those of prayer, Bible reading and liturgical services, (B) the careful and dignified, such as is heard in public speaking, and in the best conversation, (C) the careless but tolerated, as containing no very disgraceful errors, (D) the vulgar, containing errors not current in good society. Numerous examples are hereafter given (142, 177, 236),

distinguished always by these letters A, B, C and D. See also Preface to the Texts.

139] Style A contains very few syllables which are quite stressless, and very few vowels which are quite obscure. Style B has more of both, but is sparing of elision. Style C exaggerates weakness of stress, and consequently has frequent elisions, and still more frequent obscurations. In style D it often happens that the fully stressed syllables alone preserve their formal quality. Style B is the one which the student should aim at. The others are to be heard every day. But style C ranks only as excusable English; and it is easy to drop from it into style D, which is inexcusable. Moreover, faults are habitually overlooked in rapid speech which may and often do sound quite vulgar when spoken deliberately: and the foreigner's English is usually much slower than the Englishman's.

GENERAL CHARACTER OF NORTHERN ENGLISH.

140] The differences of North and South are nearly all phonetic (but see 237, end). Many have been noted already (85-94, 96, 99, 110). The North is much less tolerant of obscurations and elisions; also of assimilations, such as 'ne:tf̃, 'so:ldʒ̃ (or 'so:dʒ̃) instead of 'ne:tj̃, 'so:ldj̃. It is much less tolerant of pronunciations which go against the normal force of the spelling, such as the *z* in di'z̃n, di'z̃ñ, 'sakraifaiz, ab'siz̃n, tran'siz̃n (*discern, dishonour, sacrifice, abscission, transition*). It is much less tolerant of dropt *h* and dropt *r*; and the insertion of an unprinted *r* between vowels (the aid'i:ravit!) is entirely vulgar. Spelling has operated not only to preserve pronunciation, as in the resistance to lengthening of words like *loss, cost, off, soft* (92), and the like, ending

in consonantal signs, after single vowel-signs, but also to change it, as in **dɔ:nt**, **dʒɔ:nt**, **lɔ:ndri**, where the *au* of the spelling has changed former **ɑ:** into **ɔ:**. The like has happened generally to formerly silent *h*, which is now observed only in *hour*, *heir*, *honour*, *honest*, and derivatives. Possibly the same influence is seen in a noticeable tendency to regularise the pronunciation of *or*+const. into **ɔ:**, though in many words it has been, and still generally is **o:**, e. g., **ko:ɹd**, **po:ɹt**, **fo:ɹdz**, **po:ɹk**. Cp. the more normal **lɔ:d**, **ʃɔ:t**, **dʒɔ:dz**, **fɔ:k**, which have always **ɔ:**.

141] As to the doubtful **a** or **ɑ:** (90), the North leans strongly to the former, but with exceptions. All words which have lost *l* have **ɑ:** (**bɑ:m**, **hɑ:f**, **sɑ:v**). So also **'fɑ:ðɹ**, **'rɑ:ðɹ**, **'mɑ:stɹ**, **'plɑ:stɹ**, **pɑ:θ**, and the abbreviations **kɑ:nt** and **ʃɑ:nt**. Words ending in *-mand*, and derivatives all have often **ɑ:**. The rest of the doubtful class generally make the **a** slightly longer than in **bad**, **man**, **kab**, but there is no such lengthening nor such wide dissimilation of printed *a*+const. as is heard in London **tʃɑ:f**, **glɑ:s**, **plɑ:nt**, and **bæ:d**, **mæ:n**, **kæ:b**.

GRAMMAR.

THE ARTICLES.

142] There are two articles, the definite (*the*), and the indefinite (*a* before consonants, and *an* before vowels). They vary phonetically as under: see 138.

	A	B	C	D
Before vowels	ði:	ði:, ði	ði	ði
„ „	an	an, ʌn	ʌn, ʌn	ʌn
„ consonants	ðə	ðə	ðə	ðə
„ „	a	a, ʌ	ʌ, ʌ	ʌ

THE NOUN (SUBSTANTIVE).

143] English nouns have three cases, nominative, objective and possessive. Most English nouns possess acoustically but one inflection, which serves alike as possessive singular and for all cases of the plural, *e. g.*, *cat's*, *cats*, *cats'* are all alike **kats** in sound. The objective case is so called because it often expresses the indirect (dative) object as well as the direct (accusative) object.

144] This inflectional ending may be -s, -z, or -əz. It is s after all spirate sounds, except s and ʃ; z after all toned (or whispered) sounds, except z and ʒ: and əz after s, ʃ, z, ʒ: *e. g.*, *sits*, *sɪdz*, *boiz*, *fɪʃəz* (= *fish's*, *fishes*, *fishes'*).

145] A few nouns in **θ**, **f**, and **s** change these into the toned **ð**, **v**, **z** in the plural: *e. g.*, **pa:ðz**, **o:ðz**, **mauðz**, **ju:ðz**; **ka:vz**, **ha:vz**, **li:vz**, **θi:vz**; **sɛlvz**, **ɛlvz**; **laivz**, **naivz**, **waivz**; **lo:vz**; **wulvz**; **skɑ:vz**; **hwɔ:vz**; **hauzəz**. But the possessive singular is **pa:θs**, &c. according to rule.

146] A few names of animals keep the same forms in the plural as in the singular, and have therefore only the possessive inflection: *e. g.*, **ʃi:p**, **swain**, **di:f**, **graus**, **traut**, **'saman**, and most kinds of fish: but not **'herinz**, **'hadɔks**, **so:lz**, **i:lz**, **sprats**, **'mino:z**. So also a few nouns of quantity, **bre:s** (= 2), **gro:s** (= 144), **sto:n** (= 14 lbs), and frequently also **p:ɛ** (= 2), **'dʌzen** (= 12), **sko:f** (= 20), **'handrɛdwɛ:t** (= 112 lbs): but these are much fewer than formerly.

147] Relics of plural by vowel-change are **fut**, pl. **fi:t**; **tu:θ**, **ti:θ**; **gu:s**, **gi:s**; **maus**, **mais**; **laus**, **lais**; **man**, **mɛn**. At the end of compounds **-man** and **mɛn**, being unstressed, often both become **-man**. Relics of plural in **-en** are **ɔks**, pl. **ɔksɛn** and **'brɑðɹ̥**, **brɛðrɛn** (of one community, but **'brɑðɹ̥** of one family), and in poetry **ʃun** for **ʃuz**, **kain** for **kauz**; and **ain** or **i:n** for **aiz**. Still more irregular are **'wumɛn**, pl. **'wimɛn**: **tʃaild**, **'tʃildrɛn**: **'pɛni**, **pɛns**. But **'pɛniz** is the plural when penny-pieces are meant.

148] All the words in 147 form their possessive plural from their nominative plural by the rules given in 144 for the singular, *e. g.*, **'gi:səz**. The possessive inflexion is dropt in *for goodness* (*conscience, righteousness, &c.*) *sake*, and after **s** or **z** in polysyllabic proper names, *e. g.*, **hɛr'ɔ:diəs**, **'so:kрати:z**; unless very familiar, *e. g.*, **'alisəz**, **'pɹ̥:kinzəz** (*Perkins's*). It is always attached to the end of a compound noun, or noun phrase, *e. g.*, **a 'nait ɛrants**

'spi:ɹ; ðe 'siti ɒv lændənz 'dets; 'dʒeɪmz, 'dʒən ʌnd 'təməsəz 'fɑ:ðl̩.

149] But the plural sign on the contrary, attaches itself in such cases to the word containing the main substantive notion: **nait̩s** 'ɛrənt, 'fɑ:ðl̩zɪnlo:, 'hō:sgɑ:dz, ðe 'dets ɒv ðe 'siti ɒv 'lændən.

150] The possessive is often used as an apparent nominative or objective, through ellipses of the word *church*, *house*, *shop*, *office*, or the like: *e. g.*, **at** snt 'pə:lz, **tu** mai 'brɑ:ðl̩z, frəm 'hwaɪtlɪz (*shop*). Another idiomatic use of the possessive (after *of*) extends also to the pronouns. This use is originally partitive; so that **a** 'frɛnd ɒv main (or ɒv mai 'fɑ:ðl̩z) means 'wʌn ɛv mai (or mai 'fɑ:ðl̩z) 'frɛndz. But it is also used when only one of the class exists, *e. g.*, ðis 'wɒtʃ ɒv main, ðæt 'hɛd ɒv ju:ɪz (familiar and depreciatory).

THE ADJECTIVE.

151] The Eng. adjective is never inflected for gender or case: and only two are inflected for number: **ðis**, pl. **ði:z**; **ðat**, pl. **ðo:z**. But many adjectives of two syllables, and nearly all those of one syllable, are inflected for comparison. They form the comparative by adding -l̩ to the positive; and the superlative by adding -ɛst.

152] Adjectives of three syllables and upwards are compared by means of the adverbs *more* and *most*. Participial adjectives must always be compared in this way, even if monosyllabic, *e. g.*, **wɔ:l̩n**, **bɛnt**; and there is no adjective which cannot be thus compared, if rhetorical reasons so dictate.

153] Those dissyllables which end in a vowel or vocalic l (-ble, -tle, &c.) prefer inflection: those ending in -ful, -les, -ing, -ed, -is, -as reject it. The rest vacillate: but final stress is favourable, and final double consonants are unfavourable, to inflection. Inflection is used more freely before the noun than after it, *e. g.*, $\text{ðe}^{\text{r}} \text{'nev}\bar{\text{A}} \text{'w}\bar{\text{O}}\text{Z} \text{e}$ $\text{p}\bar{\text{O}}\text{'lait}\bar{\text{A}}$ man; $\text{'no: man w}\bar{\text{O}}\text{Z} \text{'ev}\bar{\text{A}} \text{mo:}\bar{\text{A}}$ $\text{p}\bar{\text{O}}\text{'lait}$; $\text{ðe}^{\text{r}} \text{'nev}\bar{\text{A}} \text{w}\bar{\text{O}}\text{Z} \text{e} \text{'man mo:}\bar{\text{A}}$ $\text{p}\bar{\text{O}}\text{'lait}$.

154] A few superlatives end in *most*, *e. g.*, $\text{'t}\bar{\text{O}}\text{pmost}$, $\text{'aut}\bar{\text{A}}\text{most}$. Quite irregular are *good*, $\text{bet}\bar{\text{A}}$, *best*; *bad*, $\text{w}\bar{\text{A}}\text{:s}$, $\text{w}\bar{\text{A}}\text{:st}$; *little*, $\text{l}\bar{\text{e}}\text{s}$, $\text{l}\bar{\text{i}}\text{:st}$; *many* (or *many*), $\text{mo:}\bar{\text{A}}$, *most*; $\text{f}\bar{\text{A}}\text{:}$, $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{A}}$ (or $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{A}}$), $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{e}}\text{st}$ (or $\text{f}\bar{\text{A}}\text{:}\bar{\text{d}}\bar{\text{e}}\text{st}$). Use $\text{eld}\bar{\text{A}}$ and $\text{eld}\bar{\text{e}}\text{st}$ of persons only; and never use $\text{eld}\bar{\text{A}}$ before $\bar{\text{d}}\text{an}$.

155] The first nineteen numerals are *wan*, tu: , $\text{\text{Θ}}\bar{\text{r}}\bar{\text{i}}$, $\text{fo:}\bar{\text{A}}$, faiv , *six*, $\text{s}\bar{\text{e}}\text{v}(\bar{\text{A}})\text{n}$, e:t , *nain*, $\text{t}\bar{\text{e}}\text{n}$, $\text{il}\bar{\text{e}}'\text{v}(\bar{\text{A}})\text{n}$, $\text{tw}\bar{\text{e}}\text{lv}$, $\text{\text{Θ}}\bar{\text{A}}\text{:ti:n}$, $\text{fo:}\bar{\text{A}}\text{:ti:n}$, fifti:n , siksti:n , $\text{s}\bar{\text{e}}\text{v}(\bar{\text{A}})\text{nti:n}$, e:ti:n , nainti:n . The syllable ti:n is stressed when predicative, unstressed when attributive: *e. g.*, $\text{aim } \text{\text{Θ}}\bar{\text{A}}'\text{ti:n } \text{tu'de:}\bar{\text{i}}$, $\text{'\text{Θ}}\bar{\text{A}}\text{:ti:n } \text{ji:}\bar{\text{A}}\text{Z } \text{'o:ld}$. See also $\text{sko:}\bar{\text{A}}$ (157).

156] The other tens are $\text{'tw}\bar{\text{e}}\text{nti}$, $\text{'\text{Θ}}\bar{\text{A}}\text{:ti}$, $\text{'f}\bar{\text{O}}\text{:ti}$, 'fifti , 'siksti , $\text{'s}\bar{\text{e}}\text{v}(\bar{\text{A}})\text{nti}$, 'e:ti , 'nainti . Units are added by merely suffixing them, *e. g.*, $\text{'\text{Θ}}\bar{\text{A}}\text{:ti } \text{'faiv}$. But under 50, and if not part of a larger number, we may say 'faiv and $\text{'\text{Θ}}\bar{\text{A}}\text{:ti}$, and the like.

157] The remaining numeral words are 'handred , $\text{'\text{Θ}}\text{auz}\bar{\text{A}}\text{nd}$, $\text{'milj}\bar{\text{O}}\text{n}$. As adjectives these take no inflection, *e. g.*, 1,150,701 = $\text{a'milj}\bar{\text{O}}\text{n}$, $\text{wan } \text{'handred}$, and 'fifti

'**θauzand**, 'sɛvn 'handrɛd and 'wan. Compare **θri:sko:f** (= 60), and **fo:isko:f** (= 80). But as nouns they are inflected, *e. g.*, sam 'sko:fz, sam 'θauzandz ov 'pi:pl. At the beginning of a number use **a** instead **wan**, and use **and** to connect tens and units to higher denominations, but nowhere else.

158] In sums of money place **and** always, and only, before the pence. The word **filinz** is generally dropt if there are also pounds or pence, *e. g.*, 'θri: paundz 'faiv (= 65 s.), 'faiv an 'tʌpʌns 'he:pʌni (5 s. 2½ d.). Notice 'θripʌns (3 d.) and the adjectives, 'tʌpʌni and 'θripʌni, with vowel-change. Also the nouns 'he:pʌθ, 'pɛnʌθ (= *halfpennyworth*, &c.)

159] As to time, say 'hʌf past 'faiv (5. 30), v 'kwɔ:tʌ tu 'siks (5. 45), 'twɛnti 'minits 'past 'twɛlv (12. 20), 'twɛnti 'nain 'minits tu 'wan (12. 31). But for railway purposes say 'faiv 'θʌ:ti, 'twɛlv 'θʌ:ti wan, &c.

160] The first eight ordinals are fʌ:st, 'sɛkʌnd, θʌ:d, fo:ʌθ, fiftθ, sikstθ, 'sɛv(ʌ)nθ, e:tθ. Elsewhere θ is added after all consonants, and -vθ after all vowels, *e. g.*, handrɛdθ, twɛntiɪvθ. But in all compound numbers the ordinal modification only affects the final element, *e. g.*, 'handrɛd and 'sɛkʌnd, 'wan and 'θʌ:tiɪvθ.

161] Never say wan taim, tu taimz, for wans, twais, adv.; but θrais and θri:taimz, may be used indiscriminately.

162]

THE PRONOUNS.

	1. pers.	2. pers.	3. pers.			
S. Nom.	ai	đau	hi:	ʃi:	it	wan
Poss.	main, mai	đain, đai	hiz	h ^h ai:z, h ^h ai:	its	wanz
Obj.	mi:	đi:	him	h ^h ai:	it	wan
Pl. Nom.	wi:	ju:	đe:ĩ			wanting
Poss.	au: ^r z, au ^h	ju: ^h z, ju: ^r	đe: ^r z, đe: ^r			
Obj.	as	ju:	đem			

Where two possessives are given, the first is used substantively and predicatively, the second attributively, *e. g.*, **mai buk iz main; dont tek main.** The second person plural must be used for the singular also, except in addressing God, and poetically. The alternative form **ji:**, for **ju:**, is also now poetical only.

163] Reflexive pronouns have no nominatives. In 1. and 2. pers. they are formed by adding **self** or **selvz** to the attributive possessive—**mai'self**, **đai'self**, **auā'selvz**, **juā'selvz**: but in the 3. pers. to the objective,—**him'self**, **hā'self**, **it'self**, **wan'self**, **đem'selvz**. But precisely the same forms may be used, with a noun or pronoun in apposition, both in the nominative and the objective, as emphatic pronouns, *e. g.*, **đe 'bɔi him'self 'hāt him'self**. The emphatic possessive is always **mai 'o:n**, **đe:r 'o:n**, &c. (= attrib. poss. + *own*).

164] The only case in which the gender of English nouns need be regarded is in the choice of pronouns. A ship or boat is always *she*: a small child, or an animal of unknown gender, is usually *it*. Otherwise gender

follows nature. In all *interrogatives* and *relatives*, singular and plural, and masculine and feminine, are identical.

165] The *interrogatives* are **hu:** (poss. **hu:z**, obj. **hu:m**) **hwət**, and **hwitsf**. The first is masc. and fem.; the second, neuter; the third is used only partitively of all genders, *e. g.*, **'hwitsf ov ðem** (men, women or things) **did ju 'si:?** **'hwitsf 'man** (or woman or thing, out of a given group) **did ju 'si:?** But **hu:** is strictly a pronoun, and in adjective uses **hu:** is replaced by **hwət** in both genders; *e. g.*, **'hwət 'man?** **'hwət 'wamen?** as well as **'hwət 'θiŋ?**

166] The *relatives* are masc. and fem. **hu:** (poss. **hu:z**, obj. **hu:m**), neuter **hwitsf** (poss. **hu:z**, or oftener **ov hwitsf**) and **ðat**, of all genders. The last has no possessive, but substitutes **hu:z**, or **ov hwitsf**. It is also incapable of being governed by any preposition, unless the preposition can be tacked on to the verb. But this may be done with nearly all prepositions, except the **ov** of the possessive. To use this thus is a vulgarism. Colloquially **ðat** is preferred to **hu:** and **hwitsf**, when the force of the clause is demonstrative, *e. g.*, **ðe 'man (ðet) ai 'bət ðe 'buk frəm**, rather than the formal **ðet 'man frəm 'hum ai 'bət ðe 'buk** (see 169). But do not say **ðe 'man (ðet) wi 'sə: ðe 'haus ov; ðe 'hil (ðet) wi 'sə: ðe tɒp ov**. Say **hu:z haus, hu:z tɒp**. Adjectively, **hwitsf** only is used, of all genders and rarely; **'hwitsf 'θiŋ iz e 'mistari; 'hwitsf 'seim 'man 'met mi e'gen 'jestādi**.

167] Completed relatives (*i. e.*, relatives containing their own antecedent) are **hwət**, **hwət(so:)'evā**, **hu:(so:)'evā**, **hwitsf(so:)'evā**; *e. g.*, **'hwəts 'dan 'ca:nt bi 'Andan; hwət'evā 'iz, 'iz**. In this class **hu:(so:)'evā** is, in ordinary substantive uses, the masc. and fem. form, **hwət**

and **hwət(so:)'εv̄** being the neuters; whilst **hwits(so:)'εv̄** is partitive (164) of all genders. In adjective uses **hwits(so:)'εv̄** is still the partitive, but in other cases **hwət(so:)'εv̄** is used for all genders; *e. g.*, **hwət'εv̄** 'man ð 'wuman hi 'kə:t hi 'slu:!

168] These words in **-εv̄** have an idiomatic modal force, *e. g.*, **ðe ri'zəlt wəz ðe 'se:im, hwət'εv̄ hi 'did**; *i. e.*, let that which be did *be what it might*. Hence the emphatic force of these words after *any, no, none*, and other such words: *e. g.*, **in 'no: we:ɪ hwət'εv̄** (be it what it may).

169] The relative **ðat** is often colloquially omitted *e. g.*, **ðe 'man ju 'mənʃən iz 'dəd**. After the comparing adverb *as*, both relative and antecedent generally disappear, *e. g.*, **ai 'laik sətʃ 'ple:səz ɜz** (*those which*) **wi 'sə: 'jestɔ:di**.

170] The demonstratives are **ðis** (pl. **ði:z**) and **ðat** (pl. **ðo:z**), **ðe se:im**, and **sətʃ**. The adverb **so:** often stands for a previously stated noun-clause after the verbs to *do, say, think, hear*, and most of their synonyms: *e. g.*, **ai 'hɔ:d so; hi 'did so; wi i'madzind so**.

171] The four words **sam**, **'eni**, **'εv(Λ)ri**, and **no:** each form three indefinite singular pronouns by suffixing **-bədi** or **-wan** (masc. and fem.) and **-θiŋ** (neut.); so also **samhwət**, neuter. The masc. and fem. forms freely use the possessive in **-z**. The uncompounded **sam**, **eni**, **nan**, are used pronominally in both numbers, but **'εv(Λ)ri** in neither.

172] Indefinite pronouns (and adjectives) of *quantity*, always singular, are **matʃ**, **litl**, **a litl**: of number, always

plural, **'meni**, **fju:**, **a fju:**; but **meni a** (= Ger. *mancher*) is always singular; **ɔ:l** and **in'ʌf** apply both to quantity and number, and as adj. may either precede or follow their noun; but **ɔ:l** must not come between the article and its noun: *e. g.*, **ðe men ɔ:l** (or **ɔ:l ðe men**) **ə'skept**.

173] The *distributive* **its** is naturally singular, but can stand in apposition with plurals, *e. g.*, **ðeɪ its wʌ 'strɒŋ**. Poss. in **-θz** hardly used.

174] The pronouns (and adjectives) **bo:θ**, **'i:ðʌ** (or **'aiðʌ**), **'ni:ðʌ** (or **'naiðʌ**) must be used instead of **ɔ:l**, **'eni** and **nan** (adj. **no:**) when only two are spoken of. Poss. in **-s** or **-z** hardly used.

175] The word **wan** (= **wanz** in possessive and plural) is used with adjectives as an indefinite pronoun of all genders; **'hav ju e gud 'fɑ:ðʌ** (**'sistʌ**, **'pennaɪf**)? **'jes**, **'aɪv e 'gud wan** (**'wi:v 'gud wanz**). Used pronominally **'ʌðʌ** makes pl. **'ʌðʌz**. These are the only pronouns of this class with an inflected plural.

176] The *reciprocal* pronouns are **'its 'ʌðʌ**, **'wan an'ʌðʌ** (poss. in **-z**) both really one plural word, whose case is that originally belonging to the second element: *e. g.*, **ðeɪ 'tɔ:kt tu its 'ʌðʌ**, **ðeɪ 'fɔ:t wiθ wan en'ʌðʌ**.

177] Pronouns are naturally much subject to gradation. The following are frequent examples. See 138-9.

A	B	C	D
hi:	hi:, hi	hi:, hi, i	i:, i
him	him	him, im	im
hʌ:	hʌ:, hʌ	hʌ:, hʌ, ʌ	ʌ:, ʌ
hʌ:z	hʌ:z	hʌ:z	ʌ:z

A	B	C	D
hu:	hu:, hu	hu:, hu, u	u:, u
hu:z	hu:z	hu:z, huz, uz	u:z, uz
hwitsf	hwitsf	hwitsf, witsf	witsf
hwət	hwət	hwət, wət	wət, wat
ðem	ðem, ðem	ðam	am, m
ðat (rel)	ðat, ðet	ðet, ðat	ðat, at
ju:	ju:, ju	ju:, ju, jo	jo, ja
ju:f	ju:f	ju:f, jo	jo, ja
mi:	mi:, mi	mi	mi
mai	mai	mai, mi	mi
AS	AS	AS, AZ, S	S, Z
wAn(z)	wAn(z)	wAn(z)	An(z)

178] The German pronoun *man* is variously represented in English, by **wAn**, **ju:**, **wi:**, **ðe:ɪ**, or the plural noun **'pi:pl**, used pronominally; *man sagt* = **'pi:pl se:ɪ**. The possessive has the same pronominal force: **dont 'hʌ:t 'pi:plz 'fi:liŋz**; **dont 'trəd ɔn 'pi:plz 'to:z**.

179] Formerly the word **fo:k** (*folk*) was used exactly as **'pi:pl** (178). It continues to be used, colloquially only, in the form **fo:ks**,—plural in form as well as in effect.

THE VERB.

180] INFLECTED TENSES. Simple (or Indefinite) Present and Preterite Indicative.

<i>Pres. Sing.</i> 1	wont	dai	lav	wif	raid	bē:
2	(wontest) (192)	(daiest)	(lavest)	(wifest)	(raidest)	(bērest)
3	wonts (191)	daiz	lavz	wifəz	raidz	bē:z
<i>Pl.</i> 1. 2. 3	wont	dai	lav	wif	raid	bē:
<i>Pret. Sing.</i> 1	wonted	daid	lavd	wift	rod	bo:Ā
2	(wontedst)	(daiedst)	(lavedst)	(wifedst)	(rodest)	(bo:rest)
3	wonted	daid	lavd	wift	rod	bo:Ā
<i>Pl.</i> 1. 2. 3	wonted	daid	lavd	wift	rod	bo:Ā

In verbs, as in pronouns (162), there are specific forms for the 2nd pers. sing., but they are only used in addressing the Deity and poetically. The 2nd plural form is normally used for both numbers: but for completeness' sake both are given.

181] Four parts of the verb are to be specially noted, the *present stem* (**wənt, raid**): the *present participle* (**wəntiŋ, raidiŋ**): the *preterite stem* (**wəntəd, ro:d**); and the *past participle* (**wəntəd, rid(ʌ)n**). Of these the second can always be derived from the first by adding **-iŋ**. For the third and fourth there are two modes of conjugation, the *dental* and the *vocalic*.

182] The *dental conjugation* is so called because the preterite and past participle always end in **d** or **t**. It may be also called the *living conjugation*; because it is always applied to new verbs. Its preterite and past participle are always identical: and if the present stem ends in **t** or **d**, they are formed by adding the syllable **-əd**: *e. g.*, **wənt, wəntəd; nəd, nədəd**.

183] This syllabic inflexion was formerly universal in this conjugation, and may be still heard, after any of its regular verbs, in prayer, Bible-reading and liturgies, but elsewhere it applies only to verbs ending in **t** and **d**.

184] After any other ending than **t** or **d** the vowel is dropt, and the **d** is assimilated, *i. e.*, if the ending is a vowel or any other toned (or whispered) sound, the **d** simply continues; **le:ī, le:īd; tai, taid; lʌv, lʌvd; rəb, rəbd**. But if the ending is toneless; the inflection becomes toneless also, *i. e.*, the **d** becomes **t**; **wiʃ, wiʃt; rip, ript; ask, askt, &c.**

185] Irregularities arise in this conjugation as under:
(a) The **əd** inflexion is totally lost after **d** or **t** in **bid** (see also 187) **rid, sprəd; bət, lət, sət, hit, nit, slit, split, kast, kəst, put, ʃʌt, kʌt, θrʌst, bʌ:st, hʌ:t**.

(b) The ending ($d + \text{ød}$) becomes t in **bend, lend, rend, send, spend, bild**, which make **bent, &c.**

(c) The stem-vowel is changed, besides adding t or d in **kīp, kri:p, līp, slīp, swīp, wīp**, which form **kept, &c.**; and in **fli:, flēd; seī, sēd; tēl, toīd; sēl, soīd; hi:r, hā:d; ſu:, ſōd.**

(d) Instead of d after a toned ending t appears often in **bā:nt, lā:nt, pēnt; dwēlt*, smēlt, spēlt; spilt; spōilt;** and with vowel-change added, in **dī:l, dēlt*; fī:l, fēlt*;** **kli:v, klēft = split** (see also 187); **li:v, lēft*;** **bi'ri:v, bi'rēft;** **mi:n, mēnt*;** **li:n, lēnt** (spelled *leant*); **drim, drēmt;** **lu:z, lōst*;** **bai, bō:t*.** The forms marked with an asterisk have no alternative.

(e) The following lose their final consonants before t , and change their vowel to $ɔ:$, **brīp, brō:t; katʃ, kō:t; sī:k, sō:t; tītʃ, tō:t; θīŋk, θō:t.**

(f) From **me:k** comes **meīd**; from **hav**, **had**.

186] *The vocalic conjugation* is so called because the preterite and past participle are formed by changing the stem-vowel. The past participle may or may not have a different vowel from the preterite: it may or may not retain the old ending *-en* ($= -\text{An}, -\text{n}$). So few of the changes are identical, that it is best to tabulate them all, in the order of their resemblance.

187] The annexed table gives the verbs which form their participle in $-\text{n}$. In the first column are those which also change their vowel. In the second column are those which simply add. $-\text{An}$ or $-\text{n}$ to the preterite.

Present Stem	Unlike Vowel		Present Stem	Like Vowel	
	pret.	p. p.		pret.	p. p.
bid , <i>bid</i>	bad	bid (Λ) n	bre:k , <i>break</i>	bro:k	-(Λ) n
fɔ:l , <i>fall</i>	fɛl	fɔ:l (Λ) n	tʃu:z , <i>choose</i>	tʃo:z	-(Λ) n
giv , <i>give</i>	ge:iv	giv (Λ) n	fri:z , <i>freeze</i>	fro:z	-(Λ) n
draiv , <i>drive</i>	dro:v	driv (Λ) n	kli:v , <i>cleave</i>	klo:v	-(Λ) n
straiv , <i>strive</i>	stro:v	striv (Λ) n	spi:k , <i>speak</i>	spo:k	-(Λ) n
θraiv , <i>thrive</i>	θro:v	θriv (Λ) n	sti:l , <i>steal</i>	sto:l	-Λ n
straid , <i>stride</i>	stro:d	strid (Λ) n	wi:v , <i>weave</i>	wo:v	-(Λ) n
raid , <i>ride</i>	ro:d	rid (Λ) n	haid , <i>hide</i>	hid	-(Λ) n
rait , <i>write</i>	ro:t	rit (Λ) n	slaid , <i>slide</i>	slid	-(Λ) n
smait , <i>smite</i>	smo:t	smit (Λ) n	tʃaid , <i>chide</i>	tʃid	-(Λ) n
raiz , <i>rise</i>	ro:z	riz (Λ) n	lai , <i>lie</i>	le:i	- n
ʃe:k , <i>shake</i>	ʃu:k	ʃe:k (Λ) n	bait , <i>bite</i>	bit	-(Λ) n
te:k , <i>take</i>	tu:k	te:k (Λ) n	bi:t , <i>beat</i>	bi:t	-(Λ) n
fɔ̃'se:k , <i>forsake</i>	fɔ̃'su:k	fɔ̃'se:k (Λ) n	trɛd , <i>tread</i>	trɛd	-(Λ) n
sle:i , <i>slay</i>	slu:	sle:in	bɛ: , <i>bear</i>	bo:ɛ	- n
blo: , <i>blow</i>	blu:	blo:n	swɛ: , <i>swear</i>	swo:ɛ	- n
gro: , <i>grow</i>	gru:	gro:n	tɛ: , <i>tear</i>	to:ɛ	- n
θro: , <i>throw</i>	θru:	θro:n	wɛ: , <i>wear</i>	wo:ɛ	- n
no: , <i>know</i>	nju:	no:n			
flai , <i>fly</i>	flu:	flo:n			
drɔ: , <i>draw</i>	dru:	drɔ:n			
it , <i>eat</i>	ɛt , e:it	i:t (Λ) n			
si: , <i>see</i>	sɔ:	si:n			

188] Most participles which have lost **-n** have also the same vowel as the preterite, thus making both identical:

Present Stem	pret. and p. p.	Present Stem	pret. and p. p.
kliŋ ¹ , <i>cling</i>	klaŋ	ho:ld , <i>hold</i>	held
sliŋk , <i>slink</i>	slaŋk	sit ⁵ , <i>sit</i>	sat
haŋ , <i>hang</i>	haŋ	lait , <i>light</i>	lit
spin ² , <i>spin</i>	span	a'we:k , <i>awake</i>	a'wo:k
stik , <i>stick</i>	stak	a'baid , <i>abide</i>	a'bo:d
straik , <i>strike</i>	strak	fait , <i>fight</i>	fə:t
dig , <i>dig</i>	daŋ	ʃut , <i>shoot</i>	ʃət
baiŋd ³ , <i>bind</i>	baund	get , <i>get</i>	gət
bli:d ⁴ , <i>bleed</i>	bled	ʃain , <i>shine</i>	ʃən
mi:t , <i>meet</i>	met	stand , <i>stand</i>	stud

So also ¹flin, rin (*wring*), slin, stin, swin; ²win; ³faiŋd, graiŋd, waiŋd; ⁴fi:d, li:d, ri:d, spi:d; ⁵spit.

189] All the exceptions to 188 (exc. **kam**, pret. **ke:im**, p. p. **kam**) have **a** in the pret., and **Λ** in the participle. They are

Present Stem	pret.	p. p.	Present Stem	pret.	p. p.
rin ¹ , <i>ring</i>	raŋ	raŋ	ran , <i>run</i>	ran	ran
drink ² , <i>drink</i>	draŋk	draŋk	swim , <i>swim</i>	swam	swam
bi'gin , <i>begin</i>	bi'gan	bi'gan			

So also ¹sin, sprin; ²sink, frink, stink.

190] A few verbs have a preterite of the dental conjugation and a participle of the vocalic conjugation, in **-n**.

Present Stem	pret.	p. p.	Present Stem	pret.	p. p.
mo: , <i>mow</i>	mo:d	mo:n	hju: , <i>hew</i>	hju:d	hju:n
so: , <i>sow, sew</i>	so:d	so:n	stru: , <i>strew</i>	stru:d	stru:n
ʃo: , <i>show</i>	ʃo:d	ʃo:n	swel , <i>swell</i>	sweld	swə:'lan
sə: , <i>saw</i>	sə:d	sə:n	ʃi:ʔ , <i>shear</i>	ʃi:ʔd	ʃo:ʔn

The verb **go:** has pret. **went**, p. p. **gən**; and **du:**, pret. **did**, p. p. **dan**.

191] The 3rd sing. present ind. is inflected by adding **s**, **z** or **θz** to the present stem. The precise form is determined by the same rules as the plural of nouns (144). Note that no auxiliaries are inflected in 3rd sing. except **iz**, **dʌz** (from **du:**), **haz** (from **hav**). The alternative inflection **-εθ** or **-vθ** is only used on the same footing as the 2nd pers. sing. (162, 180, 192): its vowel is seldom elided, except in **sεθ**, and always in **dʌθ**, aux. and **haθ**.

192] The 2nd sing. present and 2nd sing. preterite are both formed by adding **-εst** to the respective stems. The vowel of **-εst** is generally obscured to **v** (180), and is regularly elided after unelided **əd** of the preterite (183), but elsewhere it is not elided (save sometimes for rhythm), *e. g.*, **lavədst**, but **leɪdəst**, **njuəst**. Auxiliaries alone present irregular 2nd pers. formations; **ā:t**, **dʌst**, **hast**, **ʃalt**, **wilt**, and uninflected **mʌst**, **dʌst**.

COMPOUND TENSES.

193] A compound tense is formed by prefixing an auxiliary to (a) the present stem, (b) the present participle, (c) the past participle (181), or (d) an infinitive (195),—generally without **tu**.

194] The simple infinitive has really two forms in English, one of which is identical with that of the present participle. It is often called for distinction the *verbal noun*. Ex. of use; **wɔ:kɪŋ** **iz** 'hælθi (but **it** **iz** 'hælθi **tu** 'wɔ:k); **aɪ** **en'dʒəi** 'wɔ:kɪŋ; **aɪm** 'fənd **ɒv** 'wɔ:kɪŋ, and **ɒv** 'ʃu:tɪŋ 'bʌɪdz.

195] The simple infinitive, *e. g.*, **tu** **kɔ:l**, is mostly (211) *present and active* in signification. By aid of auxiliaries we get the

<i>Present Active (continuous)</i>	tu bi: kə:liŋ.
<i>Perfect</i>	tu hav kə:ld.
" " <i>(continuous)</i>	tu hav bi:n kə:liŋ.
<i>Future</i>	tu bi: ɐ'baut tu kə:l.
" " " " " "	tu bi: 'go:ŋ tu kə:l.
<i>Present Passive</i>	tu bi: kə:ld.
" " <i>(continuous)</i>	tu bi: bi:ŋ kə:ld.
<i>Perfect Passive</i>	tu hav bi:n kə:ld.
" " <i>(continuous)</i>	tu hav bi:n bi:ŋ kə:ld (rare).
<i>Future</i>	tu bi: ɐ'baut tu bi: kə:ld.
" " " " " "	tu bi: go:ŋ tu bi: kə:ld.
<i>Future Perf. Pass.</i>	tu hav bi:n ɐ'baut tu bi: kə:ld.
" " " " " "	tu hav bi:n go:ŋ tu bi: kə:ld.

In some phrases the simple infinitive has a passive (gerundive) effect; *e. g.*, **ḏē:z ɐ haus tu lət; *aiv ɐ klas tu ti:tʃ, ɐ klək tu waind, &c.**

196] Reflexive verbs are relatively rare in English. They form their infinitive, when not referring to any person in particular, with **wanself**, *e. g.*, **tu 'hā:t wan'self iz an'plezent.**

197] The English verb might be naturally viewed as possessing as many moods as it has auxiliaries. In fact it is best to view each auxiliary first carefully by itself instead of taking its combinations in the lump and equating them to foreign forms. As auxiliaries are usually unemphatic, it is necessary to note from the outset how they are obscured and changed in most positions from the forms here tabulated, even in very careful speech (236).

198] Essential forms of **tu bi:**, **tu hav** and **tu du:**.

<i>Pres. Sing.</i>	1.	am	hav	du:
	2.	(ā:t)	(hast)	(dast)
	3.	iz	haz	daz
<i>pl.</i>	1. 2. 3.	ā:	hav	du:

<i>Pret. Sing.</i>	1.	wəz	had	did
	2.	(wəst)	(hadst)	(didst)
	3.	wəz	had	did
<i>pl. 1. 2. 3.</i>		wɛ:	had	did
<i>Imperative</i>		bi:	hav	du:
<i>Pres. part.</i>		biɪŋ	haviŋ	du:ɪŋ
<i>Past part.</i>		bi:n	had	dʌn

199] The ancient subjunctive is rare everywhere, and almost extinct colloquially. The one great exception is the verb **tu bi:**, whose subjunctive (pres. **bi:**, past **wɛ:**) is currently used to express improbable or impossible supposition, *e. g.*, **if it 'bi: so:, aim 'səri; if it 'wɛ: so:, ai wud bi 'səri.** The latter may be rhetorically inverted, with omission of **if**;—**wɛ: it so:, ai wud bi səri.** More rarely, **had**, plupf. subj. auxiliary, occurs in this last construction, *e. g.*, **had it bi:n so:, ai wud hev bi:n səri.** So also **ʃud**, &c. (225). The 3. pers. pres. subj. survives in a number of phrases expressing a wish, a prayer, or an imprecation, *e. g.*, **'bi: it so:; so 'help mi: 'gəd; 'dju:s 'te:k it.** But in free construction such wishes are introduced by **me:ɪ** (212), if regarded as feasible, or **mait** (216) if regarded as desperate. Even these constructions are rhetorical; and in ordinary speech they are changed into *that*-clauses, preceded by a verb of wishing; *e. g.*, **bi: it so: = me:ɪ it bi: so: = ai 'wiʃ ðæt it 'me:ɪ bi so:.**

200] When not auxiliary, **tu bi:** = to exist, or is a mere copula: **tu hav** = to possess; **tu du:** = to perform or to avail. The verb **tu bi:** often agrees in number with its predicate; *e. g.*, **faiv 'tanz iz ɐ 'gret 'wɛ:t tu 'lift; mi'kaniks iz ɐ hɑ:d 'sʌbdʒekt tu 'lʌ:n.**

201] The auxiliary use of the verb **tu hav** is to create perfect and plupf. tenses;

Act. Ind. Perf. **hav** (3. sing. **haz**) **si:n** (= pres. of **hav** (198) + past part.).

Plupf. **had** **si:n** (= pret. of **hav** + past part.).

Pass. Ind. Perf. **hav** (3. sing. **haz**) **bi:n si:n** (= perf. of **bi:** + past part.).

Plupf. **had** **bi:n si:n** (= plupf. of **bi:** + past part.).

Six infinitive combinations of **hav** have already been given (195), and may all be subjoined to other auxiliaries, generally with omission of **tu** (231). Their effect is to convert a present auxiliary tense into a perfect, a preterite into a pluperfect, and a future into a future perfect.

202] The verb **bi:** can be conjugated with every auxiliary, and be used, in all the resulting forms, as an auxiliary itself. When the past participle of a transitive verb is added to it we thus obtain the *passive voice* of that verb. When the present participle of any verb is added to it, we obtain the *active continuous voice* of that verb. Thus every simple active form has continuous and passive forms corresponding to it; *e. g.*,

<i>Simple or Indef. Act.</i>	<i>Continuous Act.</i>	<i>Indef. Passive</i>
ai lAv	ai am lAviŋ	ai am lAvd
ai lAvd	ai wəz lAviŋ	ai wəz lAvd
ai ʃal lAv	ai ʃal bi: lAviŋ	ai ʃal bi: lAvd
ai mait hɛv lAvd	ai mait hɛv bi:n lAviŋ	ai mait hɛv bi:n lAvd.

203] Not only so, but the verb **bi:** can itself take the continuous form and create a *continuous passive voice*, which is used very freely in the present and preterite, but elsewhere only when the incompleteness or continuance of the action demands emphasis. This voice differs only from the simple indefinite passive (202) by inserting **bi:iŋ** before the final participle; **aim bi:iŋ lAvd**, &c.

204] Note how precisely the continuous forms indicate time; *e. g.*, **hi:z 'raiding hiz 'baisikl; hi:z bi:ɪŋ 'tɔ:t dzi:'ɔgrɛfi**,—at this very moment; **hi wɒz 'kɑmiŋ tu 'sku:l; hi wɒz bi:ɪŋ 'ke:ɪnd fɒ mis'kɒndʌkt; hi:l bi 'bi:ɪŋ ɛg'zɑmind**,—at a time definitely indicated by the speaker. The continuous present can sometimes be used for an early future, regarded as already begun; *e. g.*, **'mistʌ 'dʒo:nz iz 'haviŋ ɐ fju: 'frɛndz tu 'sʌpʌ tu'mɔro, ʌ:'ju: 'go:ɪŋ ðɛ:**?

205] But the simple or indefinite present normally covers repeated or habitual action extending into an undefined past and future; **hi 'raidz hiz 'baisikl wɛl; hi iz 'tɔ:t dzi:'ɔgrɛfi**. And in the other indefinite tenses we can say **hi wʌz ke:ɪnd; hi:l bi: ɛg'zɑmind**, without being obliged to give any further indication of time.

206] But it is the simple present which displays this indefiniteness of time most strikingly, especially in the active voice; *e. g.*, **'tu: 'de:ɪz 'aftər ai ɐ'raɪv** (= fut. perf.) **in 'ɛdinbrʌ, ai 'go: (= fut.) tu 'pʌ:θ**. Historically too,—**in ðis i'mʌ:dʒɛnsi hi 'go:z (pret.) fʌ ðɐ 'dɔktʌ:**, and **'hwɛn hi 'faɪndz (plupf.) (h)im, briŋz (pret.) (h)im tu ðɐ haus**. It is the context which really indicates the time.

207] Hence in time-clauses and *if*-clauses, attached to future verbs, this construction becomes normal; *e. g.*, **if ai 'si: (fut.) him tu'mɔro, ail 'tɛl (h)im 'ðis**; and the perfect likewise regularly supersedes the fut. perf.; *e. g.*, **hwɛn aɪv 'si:n (fut. perf.) him ail 'tɛl ju hwɔt (h)i: 'sɛd**.

208] The forms of the simple pres. and pret. passive sometimes have a different meaning, lying closer to their origin (= verb **tu bi: + past part.**). Compare

English.	Latin.
<i>The city is well fortified.</i>	<i>Urbs bene munita est.</i>
<i>— — was — —</i>	<i>— — — erat.</i>

Here the English tenses are virtually pf. and plupf., like the Latin. With some verbs this causes ambiguity, *e. g.*, **ðe bɔi iz wɛl tɔ:t**.

209] The verb **bi:** is sometimes substituted for **hav** in the perfect, plupf. and fut. perf. of intransitive verbs of motion, *e. g.*, **ai am kam**, *ich bin gekommen*. But in English it is never wrong to use **hav**.

210] The auxiliary **du:** is applied only to the active voice, pres. and pret. ind. and present imperative tenses. It creates the following forms.

<i>Emphatic Affirmative</i>		<i>Normal Negative</i>	
<i>Ind. Pres.</i>	ai (wi:, ju:, ðeⁱ) du: lʌv	ai (&c.) du: nɔt (do:nt) lʌv	
	hi: (ʃi:, it) dʌz lʌv	hi: (&c.) dʌz nɔt (dʌzn:t) lʌv	
<i>Pret.</i>	ai (&c.) did lʌv	ai (&c.) did nɔt (didn:t) lʌv	
<i>Imp. Pres.</i>	du: lʌv	du: nɔt (do:nt) lʌv	
<i>Normal Interrogative</i>		<i>Normal Neg. Interrogative</i>	
<i>Ind. Pres.</i>	du ai (wi:, ju:, ðeⁱ) lʌv?	du: ai (&c.) nɔt lʌv?	
	dʌz hi: (ʃi:, it) lʌv?	do:nt (du: nɔt) ai (&c.) lʌv?	
		dʌz hi: (&c.) nɔt lʌv?	
		dʌzn:t (dʌz nɔt) hi: (&c.) lʌv?	
<i>Ind. Pret.</i>	did ai (&c.) lʌv?	did ai (&c.) nɔt lʌv?	
		didn:t (didnɔt) ai (&c.) lʌv?	

In the negative interrogative the first of each pair is formal, the second colloquial. Note the change in order. For remaining negative and interrogative forms see 237.

211] The auxiliary **du:** is never applied to the verb **bi:** and seldom to **hav**, except colloquially in the imperative: **'du: bi: 'kwaɪt!** **'du: hav 'pe:ʃɛns!** Neither is it applied to other auxiliaries. Hence the limitation

of the emphatic affirmative forms (205) to the two inflected tenses. For **du** as resuming auxiliary see 235.

212] Next in importance are the four pairs of auxiliaries **ʃal**, **ʃud**; **wil**, **wud**; **kan**, **kud**; **mei**, **mait**. The second of each pair is historically the preterite of the other. They have no other tenses, and are invariable in each tense, except in the archaic 2. pers. sing.; **ʃalt**, **ʃud(ɐ)st**; **wilt**, **wud(ɐ)st**; **kanst**, **kud(ɐ)st**; **mei(ɐ)st**, **mait(ɐ)st**. They can each be joined to any of the 14 infinitive expressions (195), omitting **tu**.

213] When **ʃal**, and **wil** are emphatic, they never express simple futurity; **ʃal** indicates compulsion from the speaker, or from other sources. Hence **ai** 'ʃal stands for invincible purpose: **wi**: 'ʃal, for destiny: and in all the other persons there is the implication, "If not, I will compel you," or at least "you will be compelled." But an emphatic **wil** indicates volition. An emphatic **ai** 'wil, **wi**: 'wil, thus indicates fixed purpose, but not predestined result. Hence the use of **ʃel** (unemphatic) rather than **wil** as the future aux. of the 1st person. But in the 2nd and 3rd persons **wil** (unemphatic) is more suitable, because free from implied compulsion: he (she, it, you, they) will do so-and-so, of his (&c.) own accord,—in the natural course of things. Hence

Normal Future

ai (wi :) ʃel		go : bi : goiŋ hav gən hav bi : n
hi (ʃi :, it , ju , de :) wil		goiŋ &c. (195).

214] The exception noted by Sweet (Elb. 51, c)—**wi**: **θri**: **wil** **gæt** **de**: **f**ː**st**—seems logically to arise because it is spoken by one of the three to and of the two others, thus making **wi**: = **ai** **end** **ju**: **tu**:

215] When **mei** and **kan** are emphatic the first indicates a contingent, the second an absolute possibility, *e. g.*, **wil ju 'klaim ðis 'mauntən?** **ai 'mei** (if I feel inclined, and nothing prevents me); **ai 'kan** (I am quite able); **ai 'wil** (I fully intend to do so); **ai 'ʃal** (—and I am going to succeed). Hence **mei** (or **kan**) is used in 1. and 3. pers. to ask leave, *e. g.*, **mei (kan) wi: li:v 'ʔli tu'de:?** **ju 'mei ('kan)**. But **'ʃal ai** (&c. 1. and 3. pers.)? requests instructions.

216] The pret. **ʃud**, **wud**, **mait**, **kud** have differences of their own. In really independent positions **ʃud** = *ought (to)* (231); **wud** = *was obstinately determined (to)*; **kud** = *was able (to)*; but **mait**, like **mei**, is always really conditional in some way. When **wud** is independent but not emphatic, it takes the weaker meaning of *used (to)*, *e. g.*, **hiz 'fa:ðʔ fʔ'bad him, bʔt hi ʔfn 'wud go:, ʔnd 'ðen hi wud get 'kʔt ʔnd 'pʔnɪʃt**. But the aux. **mei**, **mait**, **ʃud**, **wud** are chiefly, and the aux. **ʃal**, **wil**, **kan**, **kud** are largely, used in subordinate and coordinate (hypothetical) sentences. On these a little must now be said.

SUBORDINATE AND HYPOTHETICAL CON- STRUCTION: SEQUENCE OF TENSES.

217] The general rule of sequence is that primary tenses must follow primary, and historical must follow historical. Exceptions will be noted in due order. Every form of the English verb whose first element (**go:z**, **iz**, **haz**, **ʃal**, &c.) is *per se* a present tense, is *primary*. Every form whose first element (**went**, **wʔz**, **had**, **ʃud**, &c.) is *per se* a preterite, is *historical*. But see 223.

218] An oblique sentence is one which records words spoken, thought or felt, not in their original form but in

The difference between **mait** and **jud** is here very slight; inevitable result is best expressed by an emphatic '**wud**.

221] A hypothetical sentence consists of two parts, the supposition and its consequence, *e. g.*,

if aim 'il, ai 'sənd fō ðe 'dɔkt̃
if ai wɔz 'il, ai sɛnt fō ðe 'dɔkt̃.

The sequence of tenses is sometimes exceptional, *e. g.*

if ai wɔz 'rɔŋ, ai bɛg 'pɑ:dn, ai wil ri'trakt.

The past tense here expresses an uncertainty, lasting into the present. Negative suppositions are often introduced by **an'les**. The pupil may thus give a negative turn to all examples given.

222] Feasible suppositions are generally expressed by primary tenses, *e. g.*

if ai 'si: (301) ju 'brɑd̃, ail in'vait him tu 'diñ.

But

if ai jud 'si:	ju 'brɑd̃, ai wud in'vait him.
if ai wɛ: tu 'si:	(199)
if ai 'sɔ:	

represents a rising scale of improbability. The ind. form **wɔz** after **if** is very colloquial; the old subj. **wɛ:** is preferred.

223] Note that these three forms of supposition are only formally, not logically, historical. Hence **jud** and **wud** colloquially admit a primary tense after them, *e. g.*
if ai jud 'si: him ai wil in'vait him. 'if ju wud bi so: 'kaind, ai ʃɛl bi 'gretful.

224] Impossible supposition, contrary to past facts, is expressed by a plupf.—

if ai hɛd 'sɪn juʔ 'brʌðʌ̃, ai wud hɛv ɪn'vaɪtəd him
and contrary to present facts, by a pret.—
if ai 'nju:, ai wud 'tɛl ju.

225] For some of the forms in 222-4 an inverted construction, really pret. subjunctive, without **if**, is sometimes found:

ʃud ai 'si: juʔ 'brʌðʌ̃, ai wud (or wil) ɪn'vaɪt him.
'wɛr ai tu 'si: juʔ 'brʌðʌ̃, ai wud ɪn'vaɪt him.
'had ai 'sɪn juʔ 'brʌðʌ̃, ai wud hɛv ɪn'vaɪtəd him.

So also with **wud**, **kud** and **mait**.—

'wud hi bʌt 'lɪsn, ai kud ɛks'pleɪn.
'kud ai bʌt kɒn'vɪns him, 'ai wud bi 'hapi.

The first and third of these 5 examples are colloquially possible.

226] The conditional auxiliary is **wud**, as seen already in many examples. In the 1st pers. **ʃud** is used also. The use of **wud** to express a (rhetorical) wish is elliptical, *e. g.*, **'wud ðæt ai wɛ 'dɛd = ai 'wud**, &c., a relic of the pret. subjunctive (199) of **wil** in its primitive meaning.

227] Ellipsis may occur either of the condition or the consequence, **ai 'no: ju wud 'laɪk 'lʌndən** (*if you saw it*); **'o: ɪf ai had 'o:nli 'nɒn!** (*I would have acted differently*); **hi wud 'vɛrɪ mʌtʃ 'laɪk tu 'si: ju** (*if it can be so arranged*).

228] The pret. subj. **had** also survives, *e. g.*,

'had ai 'ɪnʌf 'mʌni, aɪd 'go: tu 'klɒndaɪk.

And it gives rise to several auxiliary phrases, *e. g.*,

(ai &c.) hɛd 'ra:ðʌ̃ (go:) = (I &c.) prefer to (go).

So also **ai hɛd 'su:nʌ̃; ai hɛd ɛz 'su:n; ai hɛd ɛz 'li:f.**

In these phrases, however, **had** is now very often superseded by **wud** (216, 226). But (**ai** &c.) **hed** 'bet^h (go:) = *It will be better for (me &c.) to (go)* is a vigorously living form, and **wud** must never be substituted. See also 225.

MINOR AUXILIARIES.

229] The four auxiliaries **mast**, **nid**, **dē**, **dāst** are invariable for all persons and both tenses (exc. 2 sing. **nid**(v)**st**, **dē**(v)**st**, 192). The first indicates necessity, either physical or moral; 'o:l **mast** 'dai; ju **mast** 'lān ju^h 'lesnz: ju 'mast nōt 'tēl 'laiz. But the negation of necessity is expressed by **nid**, e. g., 'mast ai go: ? ju 'nid nōt. There is no tangible difference in meaning between **dē** and **dāst**. When any of these verbs are pret., it is necessary in principal sentences, in order to avoid ambiguity of tense, to subjoin one of the **have** infinitives (195); but in subordinate sentences this is seldom necessary, because the context indicates the past time; thus,

'bat fō dē 'laifbo:t dēi 'mast hev 'perist;
dēi 'nju: dēi mast 'perisf.

See also o:t (231).

230] Two small classes of verbs, having a certain modal force, take after them, like all the auxiliaries hitherto named, an infinitive without *to* (195). The *causative* group is **mek**, **bid** and **lēt** (in America **help** also). The *perceptive* group includes **si**, **hi**, **fi**, **wōtʃ**, **pā'si:v**, **əb'zā:v** and others. The latter group can substitute the present participle for the infinitive: the former cannot, e. g., ai 'lēt him 'go:; ai 'sə: him 'go:; ai 'sə: him 'go:in.

231] The few remaining auxiliary expressions all retain *to* before the subjoined infinitive. The most important group is that which expresses modes of *obligation*, **ai ɔ:t tu; ai am tu; ai hav tu: aim 'baund tu**. The first expresses a moral obligation of any degree; the last, one which is imperative and indefeasible; the third expresses strong obligation, but it need not be moral; the second implies less of compulsion than the third, *e. g.*,

ai 'hav tu 'go: tu 'landan = *I am in some way forced to go.*

ai am tu 'go: tu 'landan = *It is in some way settled that I go.*

For if **ai wē: tu**, see 222-5. For construction of **ɔ:t**, when preterite, see 229.

232] The construction resulting from the addition of a *passive* infinitive to the conjugation of **ai am tu** (231) is specially important, because it is the *gerundive* construction in English, *e. g.*,

'hwɔts tu bi 'dan? = *Quid faciendum est?*

its tu bi 'ho:pt nʌθiŋ 'si:rias hez 'hapnd.

With verbs of perceiving, finding or acquiring the sense is generally potential, *e. g.*,

ai 'kant 'get ju v 'nju:zpe:pʌ; ðāz 'nan tu bi 'sin,
or **tu bi 'faund**, or **tu bi 'had**.

233] The aux. phrases **ai ɛm 'go:iŋ tu, ai ɛm v'baut tu**, both express an immediate or early future. In the infinitive they present the normal Eng. future infinitives (195).

234] The aux. form **ai ju:st tu** expresses past custom. Present custom is expressed by an adverb, such as **'ju:zu:pli**, or some equivalent phrase, attached to the simple present, *e. g.*,

ai 'ju:zu:pli go: tu 'skɒtlənd in ðe 'sʌmʌ̃.

ai 'ju:st tu go: tu 'skɒtlənd 'evri 'sʌmʌ̃.

Compare ju:zd, ord. pret. of ju:z.

235] The resuming auxiliary is very freely used in English, quite singly, *e. g.*,

wil ju 'hav ðis 'wʊmən tu 'bi: ju:ʌ̃ 'wɛdəd 'waif?
ai 'wil.

ai 'havnt 'dʌn it 'jɛt, bʌt ai 'kʌn ɛnd 'wil.

Verbs not auxiliary, except bi and hav (211), are resumed by du: (dʌz, did, dʌn), *e. g.*,

hi 'dʌnsəz 'wɛl, ɛnd 'so: dʌz hiz 'sistʌ̃.

hi 'didnt 'hɛlp mi ɛz 'mʌtʃ ɛz hi 'maɪt hɛv 'dʌn.

Colloquially, an infinitive with tu may be resumed by tu only, *e. g.*, 'hari 'wʊdnt 'pleɪ 'kri:kɒt; hi 'sɛd hi 'didnt 'wɒnt tu.

OBSCURATION OF AUXILIARIES.

236] Auxiliaries being at times totally unstressed suffer much from obscuration and curtailment. The following are the chief affirmative instances (179).

A	B	C	D
am	ɐm	m	m
ʌ̃:	ð̃:, ʌ̃	ʌ̃, ʌ̃	ʌ̃, ʌ̃
iz*	iz, z, s	z, s	z, s
wɔz*	wɒz	wʌz	wʌz
wɛ̃:	wɛ̃, wɛ̃	wʌ̃	wʌ̃
hav*	hɛv, v	ʌv, v	ʌv, v
haz*	hɛz, z, s	ɛz, z, s	ʌz, z, s
had*	hɛd, d	ɛd, d	ʌd, d
du:	du	dʊ	dʌ, d(jʌ)

A	B	C	D
bi:	bi:, bi	bi	bi
bi:n	bi:n	bi:n, bin	bin
wil	wil, l	l	Δl
ʃal	ʃel	ʃΔl	ʃΔl
kan	kan, kən	kən, kΔn	kΔn, kɳ
wud*	wud, d	wɒd, d	Δd, d
ʃud*	ʃud	ʃɒd, ʃΔd	ʃΔd
kud*	kud	kɒd	kΔd
mast*	mast	mast	mas

237] When these auxiliaries are negated, the same changes generally take place in the A and B types, but colloquially (C, D) it is the **nɒt** which collapses (cp. 210) into **nt**, whilst the auxiliary itself remains unobscured. Eleven forms to which this applies are marked above. So also **me:ɪnt**, **maitnt**, **dɛ:nt**, **ni:dnt**, **ɔ:tnt**; but **masnt**, **dʌ:snt**, **ju:snt**, lose **t** between **s** and **n**. Still more exceptional are **dont**, **wont**, **kant**, **ʃant**. The form **e:ɪnt** (= *am not, are not*) is rare in N. Eng., and entirely vulgar.

ADVERBS.

238] A large number of adverbs are formed by adding prepositions (**bai**, **wiθ**, **frɒm**, **in**, **at**, &c.) to the nominal stems **hi:ɪ-**, **dɛ:ɪ-**, **hwɛ:ɪ-** (**hi:r-**, **dɛ:r-**, **hwɛ:r-**, before vowels).

239] But the majority of adverbs are derived from adjectives. Some adjectives, such as **litl**, **matʃ**, **fɑ:**, **lɒŋ**, **lo:**, can be always used as adverbs, without change of form: and many more, chiefly monosyllables, can be so used in certain connections, *e. g.*, **hi: tɔ:kt laud**, **ple:ɪd hai**, **bɔ:t tʃip**, **sɔ:ld di:ɪ**, **wʌkt hɑ:d**, **wɔ:kt fast**.

240] Every such adverb takes the inflected comparative and superlative, *e. g.*, **hi livd lɔŋĀ**, **tɔ:kt laudĀ**, &c. But the positive to **bɛtĀ** and **bɛst** is **wɛl**; and to **wĀ:s** and **wĀ:st** it is **il** or **badli**. Never use **gud** or **bad** as real adverbs.

241] It is allowable to say that a thing **luks** (**te:sts**, **smɛlz**, **saundz**, **fi:lz**) **gud** or **bad** (or **plɛzɛnt**, **ʌn-plɛzɛnt**, &c.) but these are really adjectives, subjoined to a special sense of these verbs. Cp. L. *audio*.

242] But most adjectives form their adverb by adding **-li**. If they end in **l** already, they only add **-i**, *e. g.*, **bre:ivli**, **no:bli**. In prose these are practically always compared by means of **mo:Ā** and **mo:st**. Avoid forming adverbs from adjectives already ending in **-li**. Use some periphrasis rather.

243] The very common adverbs **az**, **ḏɛ:**, **hwɛ:**, become **ɛz**; **ḏɛ**, **ḏɛ'**; **hwɛ**, **hwɛ'**, in unstressed positions, and in careless and vulgar speech may become **ʌz**, **ḏĀ**, **hwĀ** or **wĀ**.

PREPOSITIONS.

244] The prepositions most subject to obscuration, when unstressed, are :

A	B	C	D
at	at, ɛt	ɛt, ʌt	ʌt
bai	bai	bai, bi	bi
fɔ:	fɔ, fɔ	fɔ, fĀ	fĀ
frɔm	frɔm, frɔm	frɔm, frʌm	frʌm
ɔn	ɔn	ɔn, ɒn	ɒn, ʌn
ɔv	ɔv, ɒv	ɒv, ʌv	ʌv, ʌ
tu:	tu	tɔ	tʌ
wiθ	wiθ, wiḏ	wiθ, wiḏ	wiθ, wiḏ

In the phrases **a'tɔ:l**, **a'twans**, **a'tɛnɪrɛ:t**, the stress sets in on the explosion of the **t**. All forms of **fɔ̃:** lose the diacritic ^r and gain a following **r**, before a vowel. The change from **wiθ** to **wɪð** is due to a toned phone following.

CONJUNCTIONS.

245] The conjunctions most subject to obscuration, when unstressed, are :

A	B	C	D
and	and, ɛnd	ɛnd, ɛn	ɛn, ʌn, n
bikɔ̃:z	bikɔ̃:z	bikɔz	kɔz
nɔ̃:	nɔ̃:, nɔ̃	nɔ̃, nɔ̃	nʌ
ɔ̃:	ɔ̃:, ɔ̃	ɔ̃, ɔ̃	ʌ
ðan	ðɛn	ðɛn, ðʌn	ðʌn, ʌn, n
hwail	hwail	hwail, wail	wail

All forms of **ɔ̃:** and **nɔ̃:**, as of **fɔ̃:** (244), resume their lost **r** before a vowel. Vulgar pronunciation always, and hasty pronunciation under loss of stress, change **hw** to **w**.

INTERJECTIONS.

246] Interjections, being always emphatic, are never obscured. But many interjections in English are merely literary, or if really heard, are usually heard in forms widely differing from their spelling, *e. g.*, *humph* = **nm** (44), *hist* = **s:t** or **tst**, *pish* = **psɪ**, *hush* = **ʃɪ**; *tush* = **tʃɪ**, *heigh ho* = **hai ho:**; *bah* is oftener **paç**, and *tut* is imploded or sharply exploded **t**. Some hardly appear in any recognised printed form; such are **Fɪ**, expressing oppressive heat; **pfɪ**, a bad smell; **xɪ**, disgust, &c.

TEXTS.

PREFACE TO THE TEXTS.

The greater part of the following examples belong to the type B (see 138), or careful Northern pronunciation. But they are preceded by examples of type A (= formal), and followed by examples of type C (= careless), all Northern. Within each type also, they are ranked, as far as possible, in a descending order of carefulness. After these some mixed examples are given. Where a stress-break (136) is not marked by any ordinary stop, it will be indicated by a vertical bar. Let the reader remember that short *ĩ* (87) and little *ʌ* (113) are mere off-glides of diphthongs and must never be spoken as independent syllables; also that the superposed *˘* has no sound at all in itself, but is used to indicate that the subjoined vowel is coronal. The brackets () indicate that the enclosed sound, though articulated, is not separately heard; whilst the brackets [] indicate that the enclosed sound, though heard, is not fully articulated, *i. e.* is more or less inferred or subjective (64, 70, 101). Remember that here *ə*, *ɐ*, *ɒ* are obscurations of *e*, *a*, *ɑ*, or neighbouring sounds (98), and are not far removed from them in articulation, and that each of them retains some more or less vague suggestion of its neighbourhood to these sounds respectively.

Type A (138).

Authorised Version of the Bible.

Psalm XXIII, 1-4.

The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures; he leadeth me beside the still waters. He restoreth my soul; he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Psalm XXV, 1-3.

Unto thee, O Lord, do I lift up my soul. O my God, I trust in thee; let me not be ashamed, let not mine enemies triumph over me. Yea, let none that wait on thee be ashamed, let them be ashamed which transgress without cause.

Matt. V, 3-9.

Blessed are the poor in spirit; for theirs is the kingdom of heaven. Blessed are they that mourn; for they shall be comforted. Blessed are the meek; for they shall inherit the earth. Blessed are they which do hunger and thirst after righteousness; for they shall be filled. Blessed are the merciful; for they shall obtain mercy. Blessed are the pure in heart; for they shall see God. Blessed are the peacemakers; for they shall be called the children of God.

taip eī, paragraf wan θā:ti e.t.

o:θΔraizd vā:ʃΔn ov ðe baibl.

ðe twenti θā:d sa:m, frəm ðe fā:st tu ðe fo:ʃθ vā:s.

ðe lō:d iz mai ʃephād; ai ʃal nət wənt. hi:
meikəθ mi: tu lai daun in grin pastjāz; hi: li:ðeθ mi:
bi'said ðe stil wə:tāz. hi: rə'sto:reθ mai so:l; hi: li:ðeθ
mi: in ðe pa:ɪdz ov raitjasnəs | fō hiz neīmz seīk.
jeī, ðo: ai wə:k θru ðe vali ov ðe ʃado
ov dæθ, ai wil fi:ʃ no: i:vil: fō ðau ā:t wiθ mi:; ðai
rəd end ðai staf | ðeī kāmflāt mi:.

ðe twenti fiftθ sa:m, frəm ðe fā:st tu ðe
θā:d vā:s.

Antu ði:, o: lō:d, du ai lift Δp mai so:l. o: mai
gød, ai trast in ði:; let mi nət bi: e'ʃeīməd, let nət
main enəmi:z traiΔmf o:vā mi:. jeī, let nan ðet we:t
on ði: bi[j] e'ʃeīməd; let ðem bi[j] e'ʃeīməd | hwitʃ trans-
'gres wiθ'aut kə:z.

ðe fiftθ tʃaptar ov maθju, frəm ðe θā:d tu ðe
nainθ vā:s.

blesəd ā: ðe pur in spirit; fō: ðē:z iz ðe kiŋ-
dam ov hevn:. blesəd ā: ðeī ðet mo:ʌn; fō: ðeī
ʃel bi kāmflātəd. blesəd ā: ðe mi:k; fō: ðeī ʃel
in'hərit ði ā:θ. blesəd ā: ðeī hwitʃ du haŋgar end
θā:st aftar raitjasnəs; fō: ðeī ʃel bi filəd. blesəd
ā: ðe mā:siful; fō: ðeī ʃel əb'teīn mā:si. blesəd
ā: ðe pjur in hā:t; fō: ðeī ʃel si: gød. blesəd ā:
ðe pi:sme:kāz; fō: ðeī ʃel bi kə:ləd ðe tʃildren ov gød.

The Lord's Prayer.

Matt. VI, 9-13.

Our Father which art in heaven, Hallowed be thy name. Thy kingdom come. Thy will be done in earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil: For thine is the kingdom, and the power, and the glory, for ever. Amen.

I. Cor. XIII, 4-10.

Charity suffereth long, and is kind; charity envieth not; charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil; rejoiceth not in iniquity, but rejoiceth in the truth; beareth all things, believeth all things, hopeth all things, endureth all things. Charity never faileth; but whether there be prophecies, they shall fail; whether there be tongues, they shall cease; whether there be knowledge, it shall vanish away. For we know in part, and we prophesy in part. But when that which is perfect is come, then that which is in part shall be done away.

From the "Te Deum" of the English Prayer-book.

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting.

ðe lō:dz prē:.

ðe sikstθ tʃaptar ov maθju, frəm ðe nainθ tu ðe
θā:ʹti:nθ vā:s.

auʀ fa:ðā | hwitʃ ðɪt in hevn:, haloəd bi: ðai
neim. ðai kinðam kam. ðai wil bi ðan | in ā:θ
az it iz in hevn:. giv əs ðis ðeɪ | auʀ ðeɪli brəd.
and fōʹgiv əs auʀ ðets, az wi: fōʹgiv auʀ ðetāz.
and li:d əs nɒt intu tɛmʹteɪʃən, bət diʹlivər əs frəm
i:vl. fō: ðain iz ðe kinðam, and ðe paʊr, and ðe
glɔ:ri, fɔr evā. eɪʹmən.

ðe θā:ʹti:nθ tʃaptar | ov ðe flā:st iʹpisl tu ðe
kɒʹrinθjɛnz, frəm ðe fo:ʌθ tu ðe tɛnθ vā:s.

tʃariti sʌfərəθ lɔŋ, and iz kaɪnd; tʃariti envɪəθ
nɒt; tʃariti vɔɪntəθ nɒt ɪtself, iz nɒt pʌfəd ʌp, dʌθ
nɒt biʹheɪv ɪtself ʌnʹsɪmli, sɪkəθ nɒt hʌr ɔn, iz nɒt
ɪzili prɔʹvoɪkt, θɪŋkəθ nɔ: ɪvɪl; rɪʹdʒəɪsəθ nɒt ɪn ɪnʹɪkwɪti,
bət rɪʹdʒəɪsəθ ɪn ðe tru:θ; beɪrəθ ɔl θɪŋz, biʹli:vəθ ɔl
θɪŋz, hoɪpəθ ɔl θɪŋz, enʹdʒʊrəθ ɔl θɪŋz. tʃariti
nevā feɪləθ; bət hwɛðā ðɛ bi prɔʹfɪsɪz, ðeɪ ʃɛl
feɪl; hwɛðā ðɛ bi tʌŋz, ðeɪ ʃɛl sɪs; hwɛðā
ðɛ bi nɔlədz, ɪt ʃɛl vʌnɪʃ eʹweɪ. fō wi: nɔ:
ɪn pʌrt, and wi: prɔʹfɪsaɪ ɪn pʌrt. bət hwɛn ðat hwitʃ
iz pʌʹfɛkt iz kam, ðɛn ðat hwitʃ iz ɪn pʌrt ʃal bi
ðan eʹweɪ.

frəm ðe “ti: di:ʌm” ov ði[j] ɪŋɡlɪʃ prē:buk.

wi: preɪz ði: ɔ: ɡɒd; wi: ʌkʹnɔlədz ði: tu bi: ðe lō:d.
ɔl ði ā:θ dʌθ wʌʃɪp ði:, ðe fa:ðər evāʹlastɪŋ.

To Thee all angels cry aloud, the heavens and all the powers therein.

To Thee cherubim and seraphim continually do cry.

Holy, Holy, Holy, Lord God of Sabaoth;

Heaven and earth are full of the majesty of Thy glory.

The glorious company of the apostles praise Thee;

The goodly fellowship of the prophets praise Thee;

The noble army of martyrs praise Thee;

The holy church throughout all the world doth acknowledge Thee,

The Father, of an infinite majesty,

Thine honourable, true and only Son,

Also the Holy Ghost, the Comforter.

A Hymn of Cardinal Newman.

Lead, kindly Light, amid the encircling gloom,
Lead Thou me on.

The night is dark, and I am far from home;
Lead Thou me on.

Keep thou my feet; I do not ask to see
The distant scene,—one step enough for me.

I was not ever thus, nor prayed that Thou
Shouldst lead me on.

I loved to choose and see my path—but now
Lead Thou me on.

I loved the garish day, and spite of fears,
Pride ruled my will: remember not past years.

tu ði: ɔ:l eɪndʒʌlz krai e'laud, ðe hevn:z end ɔ:l ðe
pau^rʌz ðe:rin.

tu ði: tʃerubim and serefim | kən'tɪnjuʌli du krai.
ho:li, ho:li, ho:li, lɔ:d gɒd ɒv sa'beɪŋθ;
hevn end ʌ:θ ɑ: ful ɒv ðe madʒesti ɒv ðai glɔ:ri.
ðe glɔ:riʌs kʌmpəni ɒv ði: e'pɒsl:z preɪz ði:;
ðe gudli fəloʃɪp ɒv ðe prɒfəts preɪz ði:;
ðe no:bl ɑ:mi ɒv mɑ:tʌz preɪz ði:;
ðe ho:li tʃʌ:tʃ | θru[w]'aut ɔ:l ðe wʌ:ld | dʌθ ak'no-
lədʒ ði:,
ðe fɑ:ð^r, ɒv en infinit madʒesti,
ðain ɔnʌrebl, tru: end ɔnli sʌn,
ɔ:lso ðe ho:li go:st, ðe kʌmfʌt^r.

e him ɒv kɑ:dɪnʌl nju:mʌn.

li:d kaɪndli laɪt, e'mɪd ðj ɔn'sʌ:kliŋ glum,
li:d ðau mi:[j] ɔn.
ðe naɪt ɪz dɑ:k, end aɪ ɛm fɑ: frɒm ho:m;
li:d ðau mi:[j] ɔn.
ki:p ðau maɪ fɪt; aɪ du: nɒt ask tu si:
ðe dɪstənt sɪn,—wʌn stɛp i'nʌf fɒ mi:.

aɪ wɒz nɒt ev^r ðʌs, nɒ preɪd ðet ðau
ʃudst li:d mi:[j] ɔn.
aɪ lʌvd tu tʃu:z end si: maɪ pɑ:θ—bʌt nau
li:d ðau mi:[j] ɔn.
aɪ lʌvd ðe ge:ɪf deɪ, and spait ɒv fi:ʌz,
praɪd ru:ld maɪ wɪl; ri'memb^r nɒt past ji:ʌz.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone,—
And with the morn, those angel faces smile,
Which I have loved long since, and lost awhile.

Declamation of Poetry and Drama.

Shakespeare, Merchant of Venice, act 4, scene 1.

Portia. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed;
It blesseth him that gives, and him that takes;
'Tis mightiest in the mightiest; it becomes
The throned monarch better than his crown;
His sceptre shews the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then shew likest God's
When mercy seasons justice.

From Milton's Paradise Lost.

Opening of Belial's speech in the infernal Council.

I should be much for open war, O peers,
As not behind in hate; if what was urged
Main reason to persuade immediate war,

so: lɔŋ ɖai paʊ haθ blɛst mi:, fʊr it stil:
 wil li:d mi:[j] ɔn,
 o:ʔ mu:ʀ ɛnd fɛn, o:ʔ krag ɛn(d) tɔrɛnt, til:
 ɖɛ nait iz gɔn,—
 and wiθ ɖɛ mɔ:n, ɖo:z e:ɪndʒəl fe:sɛz smail,
 hwitʃ ai hɛv lʌvd lɔŋ sins, and lɔst ɛ'hwail.

ɖɛkle'e:me:ʃn: ɒv po:ɛtri ɛnd dra:mɛ.
 ʃe:kspi:ʔ, mʌ:tʃɛnt ɒv vɛnis, akt fo:ʔ, si:n wʌn.
 po:ʔʃiɛ. ɖɛ kwɔliti ɒv mʌ:si iz nɔt streɪnd;
 it drɔpɛθ az ɖɛ dʒɛntl: reɪn frɒm hɛvn:
 ʌ'pɔn ɖɛ pleɪs bi'ni:θ. it iz twais blɛst;
 it blɛsɛθ him ɖɛt givz, and him ɖɛt teɪks;
 tiz maitiɛst in ɖɛ maitiɛst; it bi'kʌmz
 ɖɛ θrɔ:nɛd mɔnʌk bɛtʌ ɖɛn hiz kraun;
 hiz sɛptʌ ʃo:z ɖɛ fo:ʔs ɒv tɛmp(ʌ)rəl paʊʔ,
 ɖi[j] atri'bju:t tu ɔ: ɛnd madʒɛsti,
 hwɛr'in dʌθ sit ɖɛ drɛd ɛnd fɪr ɒv kiŋz;
 bʌt mʌ:si iz ɛ'bʌv ɖis sɛptʌd sweɪ;
 it iz ɛn'θrɔ:nɛd in ɖɛ hʌ:ts ɒv kiŋz,
 it iz ɛn atri'bju:t tu gɔd him'sɛlf;
 and ʌ:θli paʊʔ dʌθ ɖɛn ʃo: laikɛst gɔdz |
 hwɛn mʌ:si si:zʌnz dʒʌstis.

frɒm miltʌnz parɛdais lɔst.
 o:pniŋ ɒv bi:lʒʌlz spi:tʃ in ɖi[j] in'fʌ:nl: kaʊnsl:.
 ai ʃʊd bi mʌtʃ fɔr o:pʌn wɔ:ʀ ɔ: pi:ʔz,
 az nɔt bi'haind in hɛt; if hwɛt wɔz ʌ:ɖʒd
 meɪn ri:zʌn | tu pʌ'sweɪd i'mi:dʒɛt wɔ:

Did not dissuade me most, and seem to cast
Ominous conjecture on the whole success;
When he, who most excels in fact of arms,
In what he counsels, and in what excels,
Mistrustful, grounds his courage on despair
And utter dissolution, as the scope
Of all his aim, after some dire revenge.
First, what revenge? The towers of Heaven are filled
With armed watch, that render all access
Impregnable: oft on the bordering deep
Encamp their legions; or, with obscure wing,
Scout far and wide into the realm of night,
Scorning surprise. Or could we break our way
By force, and at our heels all Hell should rise
With blackest insurrection, to confound
Heaven's purest light; yet our great Enemy,
All incorruptible, would on his throne
Sit unpolluted; and the ethereal mould,
Incapable of stain, would soon expel
Her mischief, and purge off the baser fire,
Victorious. Thus repulsed, our final hope
Is flat despair; we must exasperate
The Almighty Victor to spend all his rage;
And that must end us; that must be our cure,
To be no more. Sad cure! for who would lose,
Though full of pain, this intellectual being,
Those thoughts that wander through eternity,
To perish rather, swallowed up and lost
In the wide womb of uncreated night,
Devoid of sense and motion?

did nɔt di'sweɪd mi moɪst, and si:m tu kast
 ɔminʌs kɔn'dʒektjʌr | ɔn ðe ho:l sʌk'ses;
 hwɛn hi: hu: moɪst ɛk'sɛlz in fakt ɒv ɑ:mz,
 in hwɔt hi kaunsʌlz, and in hwɔt ɛk'sɛlz
 mis'trʌstfʊl, graundz hiz kʌrədʒ ɔn dis'pɛ: |
 and ʌtʌ disɔ'lu:ʃʌn, az ðe sko:p
 ɒv ɔ:l hiz eɪm, aftʌ sʌm daɪr ri'vɛndʒ.
 fʌ:st, hwɔt ri'vɛndʒ? ðe tauʌz ɒv hevn ɑ: fɪld
 wiθ ɑ:məd wɔtʃ, ðet rɛndʌr ɔ:l ʌk'ses
 im'prɛgnebl; ɔft ɔn ðe bɔ:d(ʌ)rɪŋ dɪ:p
 ɔn'kamp ðɛ li:dʒʌnz; ɔ wiθ ɔbskjuʌ wiŋ,
 skaut faɪr ɛnd waɪd intu ðe rɛlm ɒv naɪt,
 skɔ:nɪŋ sʌ'praɪz. ɔ kud wi bre:k ʌʊf weɪ
 baɪ fo:ʌs, ɛnd ʌt ʌʊf hi:lz ɔ:l hɛl ʃʊd raɪz |
 wɪð blakɛst ɪnsʌr'ɛkʃʌn, tu kɔn'faʊnd
 hevn:z pju:ɹɛst laɪt; jɛt ʌʊf greɪt ɛnəmi,
 ɔ:l ɪnkɔ'rʌptɪbl; wʊd ɔn hiz θrɔ:n
 sɪt ʌnpɔ'lytəd; and ðɪ[j] i:θɪrɪʌl moɪld,
 ɪn'keɪpebl; ɒv steɪn, wʊd su:n ɛks'pɛl
 hʌ mistʃɪf, and pʌɪdʒ ɔf ðe beɪsʌ faɪʌ,
 vɪk'tɔ:rjʌs. ðʌs ri'pʌlst, ʌʊf faɪnʌl ho:p
 ɪz flʌt dis'pɛ:; wi mʌst ɛg'zʌspʌret
 ðj ɔ:l'maɪti vɪktʌ tu spɛnd ɔ:l hiz reɪdʒ,
 and ðʌt mʌst ɛnd ʌs; ðʌt mʌst bi: ʌʊf kju:ʌ,
 tu bi: no mo:ʌ. sʌd kju:ʌ! fɔ hu: wʊd lu:z,
 ðo: ful ɒv peɪn, ðɪs ɪntə'lɛktʃʊʌl bi:ɪŋ,
 ðo:z θɔ:ts ðet wɔndʌ θru: i:tʌ:nɪti,
 tu pɛrɪʃ raɪðʌ, swɔləɪd ʌp ɛnd lɔst |
 ɪn ðe waɪd wu:m ɒv ʌnkri[j]'eɪtəd naɪt,
 dɪ'vɔɪd ɒv sɛns ɛnd mo:ʃʌn?

From a Sermon by C. H. Spurgeon.

When thou goest, it shall lead thee; when thou sleepest, it shall keep thee; and when thou awakest, it shall talk to thee (Prov. VI, 22).

To talk signifies fellowship, communion, familiarity. It does not say, "It shall preach to thee." Many persons have a high esteem for the Book; but they look upon it as though it were some strangely-elevated teacher, speaking to them from a lofty tribunal, while they stand far below. I will not in the least condemn such reverence, but it were far better if they would understand the familiarity of God's Word. It does not so much preach to us as *talk* to us. It is not, "When thou awakest, it shall lecture thee," or "it shall scold thee." No, no, "it shall *talk* with thee." We sit at its feet, or rather at the feet of Jesus, in the Word, and it comes down to us; it is familiar with us, as a man talketh to his friend. And here let me remind you of the delightful familiarity of Scripture in this respect,—that *it speaks the language of men*. If God had written us a book in His own language, we could not have comprehended it, or what little we understood would have so alarmed us, that we should have besought that those words should not be spoken to us any more; but the Lord, in His Word, often uses language which, though it be infallibly true in its meaning, is not after the knowledge of God, but according to the manner of man. I mean this, that the Word uses similes and analogies of which we may say that they speak humanly, and not according to the absolute truth as God Himself sees it. As men conversing with

frōm e s^rā:man bai si: e:tsf sp^rā:dʒan.

hwen dau go:est, it ʃel li:d di:; hwen dau sli:pəst, it ʃel ki:p di:; and hwen dau e'we:ikəst, it ʃel tɔ:k tu di: (prɒv^rābz, tsapt^rā siks, v^rā:s twenti tu:).

tu tɔ:k signifaiz fəloʃip, kəm'ju:njan, fəmi- 'ariti. it daz nɔt seɪ, "it ʃel pri:tsf tu di:." meni p^rā:sniz hav e hai əs'tim fɒ ðe bu:k; bət ðeɪ luk ʌ'pɒn it | ez ðo: it w^re sam streɪndʒli əliveɪtəd ti:tʃ^rā, spi:kɪŋ tu ðəm frɒm e lɔfti trai'bju:nəl, hwail ðe: stand fɔ: bi'lo: ai wil nɔt in ðe li:st kɒn'ðəm satsf rɛvərəns, bət it w^re fɔ: bet^rā | if ðeɪ wud ʌnd^rā'stand ðe fəmi- 'ariti ɒv gɒdz w^rā:d. it daz nɔt so: mʌtsf pri:tsf tu ʌs | az tɔ:k tu ʌs, it iz nɔt "hwen dau e'we:ikəst, it ʃel lɛktj^rā di:," or "it ʃel skɔ:ld di:." nɔ: nɔ:, „it ʃel tɔ:k wiθ di:.” wi: sit ɛt its fɪt, ɔr rɔ:ðər, ɛt ðe fɪt ɒv dʒi:zʌs, in ðe w^rā:d, and it kʌmz daʊn tu ʌz; it iz fe'milj^rā wiθ ʌs, az e man tɔ:kθ tu hiz frɛnd. and hi: ʌt mi ri'maɪnd ju ɒv ðe di'laɪtful fəmi- 'ariti ɒv skriptjər | in ðis ris'pekt,— ðæt it spi:ks ðe lʌŋwɛdʒ ɒv mɛn. if gɒd həd rɪtn ʌs e bu:k in hiz o:n lʌŋwɛdʒ, wi kud nɔt hɛv kəm-pri'hendəd it, ɔ hwɔt litl wi ʌnd^rā'stud wud hɛv so: e'ldəmd ʌs, ðæt wi ʃɒd hɛv bi'sɔ:t ðæt ðo:z w^rā:dʒ ʃɒd nɔt bi spo:kən tu ʌs ɛni mo:ɪ; bət ðe lɔ:d, in hiz w^rā:d, ɔfn: ju:zəz lʌŋwɛdʒ hwɪtsf, ðo:[w] it bi: in'falibli tru: in its mi:nɪŋ, iz nɔt aft^rā ðe nɔlədʒ ɒv gɒd, bət e'kɔ:diŋ tu ðe manər ɒv man. ai mi:n ðis, ðæt ðe w^rā:d ju:zəz similiz ɛnd ɛn'alɒdʒiz | ɒv hwɪtsf wi me: seɪ | ðæt ðe: spi:k hju:mənli, and nɔt e'kɔ:diŋ tu ði absɒlʊt tru:θ | az gɒd him'self si:z it. az mɛn kɒn'v^rā:sɪŋ wiθ

babes use their broken speech, so doth the condescending Word. The Book is not written in the celestial tongue, but in the *patois* of this lowland country, condescending to men of low estate. It feeds us on bread broken down to our capacity,—“on food convenient for us.” It speaks of God’s arm, His hand, His finger, His wings, and even of His feathers. Now, all this is familiar picturing, to meet our childish capacities; for the Infinite One is not to be conceived of as though such similitudes were literal facts. It is an amazing instance of divine love, that He uses homely parables so that we may be helped to grasp sublime truths. Let us thank the Lord of the Word for this.

Type B (138).

From a speech by Mr. Gladstone.

On the Death of John Bright.

These men [Mr. Cobden and Mr. Bright] had lived upon the confidence, the approval, and the applause of the people. The work of their lives had been to propel the tide of public sentiment. Suddenly there came a great occasion on which they differed from the vast majority of their fellow-countrymen. I myself was one of those who did not agree with them in the particular view which they took of the Crimean conflict. But I felt profoundly what must have been the moral elevation of the men who, having been nurtured through their lives in the atmosphere of popular approval and enthusiasm, could at a moment’s notice consent to part with the whole of that favour which

beibz | juiz ðē: broʔkan spi:ʃ, so: dʌθ ðe kəndi'sendiŋ
wʌ:d. ðe bu:k iz nɔt ritn in ðe si'lɛstjʌl tʌŋ,
bʌt in ðe patwa ɔv ðis lo:lend kʌntri, kəndi'sendiŋ
tu mən ɔv lo: əs'tɛt. it fi:dz ʌs ɔn brɛd broʔkən daun
tu auʔ kɛ'pasiti, — “ɔn fu:d kən'vinjɛnt fɔr ʌs”. it spi:kz
ɔv gɔdz ðəm, hiz hand, hiz fiŋgʌ, hiz wiŋz, and i:vən
ɔv hiz fɛðʌz. nau ɔ:l ðis iz fe'miljʌ piktjəriŋ, tu
mi:t auʔ tʃaildiʃ kɛpasitiz; fɔ ði infinit wʌn iz nɔt
tu bi kən'si:vɔd ɔv | ɛz ðo: sʌtʃ si'militju:dz wʌ litərəl
fakts. it iz ɛn e'meɪziŋ instens ɔv di'vain lʌv, ðɛt hi
ju:zəz ho:mli parɛbliz | so: ðɛt wi meɪ bi hɛlpt tu grʌsp
sʌb'laim tru:ðz. lɛt ʌs θʌŋk ðe lɔ:d ɔv ðe wʌ:d
fɔ ðis.

taip bi, parɛgraf wʌn θʌ:ti e:t.

frɔm ɛ spi:ʃ bai mistʌ glɛdstʌn.

ɔn ðe dɛθ ɔv dʒɔn braɪt.

ði:z mən [mistʌ kəbdʌn ɛnd mistʌ braɪt] hʌd livɔd ʌ'pɔn
ðe kənfi:dəns, ði[j] e'pru:vʌl, and ði[j] e'plɔ:z ɔv ðe pi:pl:
ðe wʌ:k ɔv ðē laivz hɛd bi:n | tu prɔ'pɛl ðe taɪd ɔv
pʌblik sɛntimɛnt. sʌdənli ðē keɪm ɛ greɪt ɔ'keɪzʌn |
ɔn hwɪtʃ ðeɪ difʌd frɔm ðe vʌst mɛ'dʒɔriti ɔv ðē
fɛlo kʌntrimɛn. ai mai'sɛlf wɔz wʌn ɔv ðo:z | hu: did
nɔt ɛgri: wiθ ðɛm in ðe pɛ'tikjʌl vju: hwɪtʃ ðe:
tʌk | ɔv ðe krai'mi:[j]ɛn kɔnflɪkt. bʌt ai fɛlt prɔ'faundli | hwɔt
mʌst hɛv bi:n ðe mɔrʌl eli'veɪʃʌn ɔv ðe mən, hu:,
haviŋ bi:n nʌ:tjʌd θru ðē laivz in ði[j] ʌtmɔsfɪr
ɔv pɔpjʌlər e'pru:vʌl ɛnd ɔn'θju:zi[j]ʌzm, kud ɛt ɛ mo:mɛnts
nɔ:tɪs | kən'sɛnt tu pʌrt wið ðe ho:l ɔv ðʌt feɪvʌ hwɪtʃ

they had hitherto enjoyed, and which their opponents thought to be the very breath of their nostrils.

I will not now refer to the remarkable and highly varied gifts of Mr. Bright except as to one minor particular; but I cannot help allowing myself the gratification of recording that Mr. Bright was, and that he knew himself to be, and that he delighted to be, one of the chief guardians among us of the purity of the English tongue. He knew how the character of the nation was associated with its language; and as he was in everything an Englishman, profoundly attached to the country in which he was born, so the tongue of his people was to him almost an object of worship; and in the long course of his speeches it would be difficult, indeed hardly possible, to find a single case in which that noble language, the language of Shakespeare and of Milton, did not receive an illustration from his Parliamentary eloquence.

It was the happy lot of Mr. Bright to unite so many and such distinguished intellectual gifts that, if we had had need to dwell upon them alone, we should have presented a dazzling picture to the world; but it was also his happy lot to teach us moral lessons, and by the simplicity, by the consistency, and by the unfailing courage and constancy of his life, to present to us a combination of qualities so elevated in their nature as to carry us at once into a higher atmosphere. It has thus come about that we feel that Mr. Bright is entitled to a higher eulogy than any that could be due to mere intellect, or than any that could be due to mere success. Of mere success he was indeed a conspicuous example; in intellect he might lay claim

ðe: had hið^rʹtu ənʹdzɔid, and hwitʃ ðer pʹpɔ:nents
θɔ:t tu bi: ðe veri bræθ ov ðe^r nəstrilz.

ai wil nɔt nau riʹf^rʌ: tu ðe riʹmā:kəbl: end haili
ve:rid gifts ov mist^rʌ brait | ɛksept az tu wʌn main^rʌ pē-
ʹtikjul^rʌ; bʌt ai kənɔt help eʹlau[w]iŋ maiʹself ðe grati-
fiʹke:ʃʌn ov riʹkɔ:diŋ | ðet mist^rʌ brait wɔz, and ðet hi nju:
himʹself tu bi:, and ðet hi diʹlaitəd tu bi:, wʌn ov ðe tʃi:f
gā:dʒenz eʹmʌŋ ʌs | ɔv ðe pjuriti ov ði[j] iŋglis tʌŋ.
hi: nju: hau ðe karektar ov ðe ne:ʃʌn wɔz eʹso:sietəd
wið its ləŋwedʒ; and az hi wɔz in evriθiŋ en iŋglis-
mən, prɔʹfaundli eʹtʌtʃt tu ðe kʌntri in hwitʃ hi wɔz
bɔ:n, so: ðe tʌŋ ov hiz pi:pl: wɔz tu him | ɔlmo:st en
ɔbdʒekt ov wʌ:ʃip; and in ðe lɔŋ kɔ:ʌs ov hiz spirtʃɔz |
it wud bi difikʌlt, inʹdi:d hā:dli pɔsibl:, tu faind e
singl: ke:s | in hwitʃ ðat no:bl: ləŋwedʒ, ðe ləŋwedʒ
ov ʃeikspir end ov miltʌn, did nɔt riʹsi:v en ilʌsʹtre:ʃʌn
frəm hiz pā:leʹmentari elɔkwəns.

it wɔz ðe hapi lɔt ɔv mist^rʌ brait | tu juʹnait so: mənɪ
and sʌtʃ disʹtiŋwiʃt intəʹlektju[w]ʌl gifts, ðet if wi həd had
ni:d tu dwel ʌʹpɔn ðem eʹlɔ:n, wi: ʃud hæv priʹzentəd
e dazliŋ piktj^rʌ tu ðe wʌ:ld; bʌt it wɔz ɔlso hiz hapi
lɔt tu ti:tʃ ʌs mɔrʌl lɛsʌnz, and bai ðe simʹplisiti, bai
ðe kənʹsistensi, and bai ði[j] ʌnʹfeiliŋ kʌrədʒ end kɔnstensi
ov his laif, tu priʹzent tu ʌs e kɔmbiʹne:ʃʌn ov kwɔlitiz so:
ɛlive:təd in ðe^r ne:tj^rʌ | az tu kari ʌs et wʌns intu e
haiar atmɔsfɪ:ʌ. it haz ðʌs kʌm eʹbʌut | ðet wi fi:l
ðet mist^rʌ brait iz ənʹtʌitlɪd tu e hai^rʌ ju:lɔdʒi | ðen eni
ðet kud bi dju: tu mi:r intəlekt, ɔ: ðan eni ðet kud
bi dju: tu mi:ʌ sʌkʹsɛs. ɔv mi:ʌ sʌkʹsɛs hi: wɔz inʹdi:d
e kɔnʹspikjuʌs ɛgʹzʌmpl:; in intəlekt hi mait le: klei:m

to a most distinguished place. But the character of the man lay deeper than his intellect, deeper than his eloquence, deeper than anything that could be described as seen upon the surface. The supreme eulogy which is his due is, I apprehend, that he lifted political life to a higher elevation and to a loftier standard. He has thereby bequeathed to his country the character of a statesman which can be made the subject, not only of admiration and of gratitude, but even of what I do not exaggerate in calling—as it has been well called already by one of his admiring eulogists—reverential contemplation.

Simple Historical Reading.

Old-English Institutions.

The larger kingdoms, such as Wessex and Mercia, were divided into shires; the smaller, such as Essex and Sussex, after they lost their own kings and were made part of one of the larger kingdoms, also became shires. Each shire was divided into smaller districts, called hundreds, which were larger or smaller in different parts of England. Each hundred contained a number of townships. The officer of the township was the town-reeve. He called the grown men of the township to meet in the town-moot. There they settled matters which concerned the township. If the town was defended by a mound, it was called a burgh, or borough, or bury, which are only different ways of saying one word, meaning *defence*. The head officer of a borough was called a borough-reeve. If the town was a place of trade he was often called a port-reeve.

tu e mo:st dis'tiŋwiŋt ple:s. bat ðe karektar ov ðe man le:ŋ di:p^r ðen hiz intələkt, di:p^r ðen hiz eləkwens, di:p^r ðen eniθiŋ ðet kud bi: dis'kraibd az si:n ʌ'pən ðe s^rʌ:fes. ðe su'prim ju:lɒdʒi hwitʃ iz hiz dju: iz, ai apri'hend, ðat hi: liftəd pə'litikəl laif tu e haiər eli'veiʃən | and tu e ləfti^r stand^rəd. hi: haz ðe:baɪ bi'kwɪdɪd tu hiz kəntri | ðe karektar ov e steɪtsmən hwitʃ kən bi meɪd ðe sʌbdʒekt, nət ɔnli ov admi'reiʃən end ov gratitju:d, bat i:vən ov hwət ai du: nət eg'zadzaret in kəliŋ — az it haz bi:n wəl kəld ɔ:l'redi baɪ wən ov hiz ɛd'mairiŋ ju:lɒdʒists — reɪvʌ'renʃəl kəntəm'pleiʃən.

simpl: his'tɔrikl: ri:diŋ.

o:ld inglɪʃ insti'tju:ʃnɪz.

ðe lā:dz^r kɪŋdəmz, sʌtʃ ez wesəks end mʌʃiə, wē di'vaɪdəd intu ʃai:z; ðe smə:l^r, sʌtʃ ez esəks end sʌsəks, aft^r ðe:ŋ ləst ðer ɔ:n kɪŋz | end wē meɪd pɑ:t ov wən ov ðe lā:dz^r kɪŋdəmz, ɔ:lso bi'keɪm ʃai:z. ɪtʃ ʃai: wɒz di'vaɪdəd intu smə:l^r distriktz, kəld handrədz, hwitʃ wē lā:dzʌɪ b̄ smə:lər in dɪf(ʌ)rənt pɑ:ts ov ɪŋglənd. ɪtʃ handrəd kən'teɪnd e nʌmbər ov taunʃɪps. ði: ɔfisər ov ðe taunʃɪp wɒz ðe taunri:v. hi kəld ðe grə:n mən ov ðe taunʃɪp tu mi:t in ðe taunmu:t. ðe: ðe:ŋ setld mat^rʌz hwitʃ kən'sʌnd ðe taunʃɪp. ɪf ðe taun wɒz di'fendəd baɪ e maund, it wɒz kəld e b^rʌ:g, ɔ: bʌro, ɔ: bəri, hwitʃ ər ɔnli dɪf(ʌ)rənt weɪz ov seɪŋ wən wʌɪd, mɪniŋ di'fens. ðe həd ɔfisər ov e bʌro wɒz kəld e bʌrori:v. ɪf ðe taun wʌz e ple:s ov treɪd, hi: wɒz ɔfn kəld e pɔ:tri:v.

The men of the township had to keep in repair the bridges and fortifications which the township contained; and if need were, they had to fight. The hundred was presided over by the hundred-man, or hundred-elder. Its meeting was the hundred-moot, and this dealt with the business of the hundred. The head of the shire was the ealdorman, or alderman, who was placed over it by the king and wise men of the whole kingdom. Beside him, in Christian times, was the bishop; and the king was represented by the shire-reeve, or as we now call him, sheriff. The meeting of the men of the shire was called the shire-moot; there they settled all quarrels.

When war was to be made, or the country was invaded, word was sent to the ealdormen, each of whom sent word to the hundred-men of his shire to meet at an appointed place. Each hundred-man called on the town-reeves of his hundred. They assembled the men of each township. Every man between sixteen and sixty had to come. They ranged themselves in families and marched under the command of the reeve and the parish-priest to the meeting-place of the hundred. There they met the men of other townships, and forming one body, they marched under the hundred-man to the meeting-place of the shire, where the whole force of the shire was united under the lead of the ealdorman and the bishop, and then marched against the enemy, or joined the men of other shires, as the case might be. The whole force collected in this way was called the Fyrd.

A group of shires made the kingdom. This was governed by the king and his witena-gemot, which means

ðe men ov ðe taunſip had tu ki:p in ri'pē: ðe bridgəz
 end fō'tifi'kei:ſn:z | hwitſ ðe taunſip kōn'teīnd; and if
 ni:d wē:, ðe: had tu fait. ðe handred wōz pri'zaidəd
 oivā bai ðe handredmen, ō handred eldā. its mitiſ
 wōz ðe handredmurt, and ðis dēlt wiθ ðe biznəs
 ov ðe handred. ðe hēd ov ðe ſaiā wōz ði[j] e'aldōman,
 or ōldāmen, hu wōz pleiſt oivār it bai ðe kiſ end
 waiz men | ov ðe ho:l kiſdam. bi'said him, in kristjēn
 taimz, wōz ðe biſap; and ðe kiſ wōz repri'zentəd bai
 ðe ſairri:v, or ez wi nau kō:l him, ſerif. ðe mitiſ
 ov ðe men ov ðe ſaiā wōz kōld ðe ſaiāmurt; ðe:
 ðe: setlīd ō:l kwōralz.

hwēn wō: wōz tu bi meīd, ō: ðe kantri wōz in-
 'veīdəd, wā:d wōz ſent tu ði[j] e'aldōmen, i:ſ ov hum
 ſent wā:d tu ðe handredmen ov hi: ſaiā | tu mit et en
 e'pointəd plei:s. i:ſ handredmen kōld ōn ðe taun-
 ri:vz ov (h)iz handred. ðe:j e'sēblīd ðe men ov i:ſ
 taunſip. evri man bi'twin ſikſtīn end ſikſti had tu
 kam. ðe:ī reīndz dēm'selvz in familiz | end mātſt
 andā ðe kō'mand ov ðe ri:v end ðe pariſ'pri:st | tu
 ðe mitiſplei:s ov ðe handred. ðe: ðe:ī met ðe men
 ov andā taunſips, and fō'miſ wan bōdi, ðe:ī mātſt
 andā ðe handredmen tu ðe mitiſplei:s ov ðe ſaiā,
 hwē: ðe ho:l fō:ſ ov ðe ſaiā wōz ju'naitəd | andā ðe
 li:d ov ði[j] e'aldōman end ðe biſap, end ðen mātſt
 e'genſt ði[j] enēmi, ō: dzoīnd ðe men ov andā ſaiāz, az
 ðe kei:s mait bi:. ðe ho:l fō:ſ kō'lektəd in ðis wē:ī
 wōz kōld ðe fyrd.

e grup ov ſaiāz meīd ðe kiſdam. ðis wōz
 gavānd bai ðe kiſ end hi: witēna ge'mōit, hwitſ mi:nz

“meeting of wise men”. It was made up of the king and the members of his family, the ealdormen, the archbishops, the bishops, and the king’s thegns. The king’s thegns had been originally the king’s servants, but were really the greater nobles. The witenagemot elected the king: but it was quite a small body, even in the larger kingdoms.

In each English shire there was a quantity of land which belonged to the settlement, but had not been given to any one man. This was called folk-land. The king and the wise men used to make grants of this land, and the pieces thus granted were called bócland, because they were given to their owners by “book” or title-deed.

RANSOME.

Reading aloud from a Newspaper, quickly.

Daily Mail, 22nd Oct. 1897.

Insects in Lapland.

Anyone who hopes to make a comfortable journey in Lapland should never make the mistake of arriving there equipped as an ordinary tourist. It is a country that abounds in mosquitoes and knorts, and if there is a fly more persistent than another it is a knort. A knort is a small creature with the obstinacy of a hundred mosquitoes and the patience of ten Jobs. A mosquito heralds his own approach with a menacing buzz. He hovers around, and if the intended victim is quick, the pest can be killed, and easily killed; though of course, if the creatures attack in battalions, the whole number cannot be slaughtered, and victory must go to the many. The knort, on the

“mitiŋ ov waiz men”. it woz meid ap ov ðe kiŋ end ðe membāz ov hiz famili, ði[j] e’aldōmen, ði[j] d̄iʃ’biʃaps, ðe biʃaps, end ðe kiŋz θeɪnz. ðe kiŋz θeɪnz hed bin v’ridʒinali ðe kiŋz s̄avents, bat wer ri:ali ðe greʃtā noibliz. ðe witena ge’mot i’lektəd ðe kiŋ; bat it woz kwait e smol bōdi, i:vni in ðe lā:dʒā kiŋdāmz.

in i:ʃ ingliʃ ʃaiā ðe woz e kwəntiti ov land | hwitʃ bi’lond tu ðe setlmənt, bat hed nōt bin givn: tu eni wan man. ðis woz kōld foikland. ðe kiŋ end ðe waiz men ju:st tu meik grants ov ðis land, and ðe pi:səs ðas granted wē kōld boikland, bikōz ðeɪ wē givn: tu ðer o:nāz bai “buk”, ō taitl:di:d.

ransam.

ri:diŋ e’laud frəm e nju:zpepā, kwikli.
ðe de:ili me:il, ðe twenti sekand ov ək’to:bā,
e:ti:n nainti sevn.

insekts in lapland.

eniwan hu ho:ps tu meik a kamfātəbl dʒā:ni in lapland | ʃəd nevā meik ða mis’tēk av a’raiviŋ ðe | i’kwipt ez en ō:dinari tu:rist. its e kantri ðat e’baundz in mas’ki:toz an(d) nō:ts, end if ðāz e flai moā pā’sistent ðan a’nadā | its e nō:t. e nō:t iz e smol kɹi:tjā | wiθ ði[j] ɔbstinasi ov e handred mas’ki:toz, and ðe peɪʃnɪs ov ten dʒo:bz. e mas’ki:to heraldz iz on e’pro:ʃ wiθ e menesiŋ bazi. hi hōvāz a’raund, end if ði[j] in’tendəd viktɪm iz kwik, ðe pe:st kən bi kild, end i:zili kild; ðo: ov kō:ʃs, if ðe kɹi:tjāz e’tak in be’taljanz, ðe ho:l nambā kant bi slō:tād, end viktəri mast go: tu ðe meni. ðe nō:t on ði[j]

other hand, is silent and apparently harmless. He arrives unobtrusively. He strolls about a bit, as if he were not in the least bit hungry, but only a little pleasantly inquisitive. What harm could such a small thing do to your thick knitted stockings? But the beak of the knort is long, and having chosen his rendezvous, the owner of that beak proceeds to burrow with it, with a result that is altogether surprising, and certainly most painful. The Lapp himself stains his face with a mixture of tar and grease, which the creatures do not like. Moreover, it is a fact that the mosquito and knort do not assail the natives as they do strangers. A mask of this stain, and a handkerchief, placed inside the cap and left to hang down behind, are the native precaution. But the tourist thinks of "England, home and beauty," and probably does not relish disguising his complexion into that of a mulatto. So he makes himself miserable by trying to wear a veil, something like a meat-safe, from which all the world looks like milk-and-water, and he breathes with a suffocating feeling, as if he were on the point of choking or fainting, or doing something equally unmanly.

A fable told to children.

The Sow and the Wolf.

Once upon a time there was a sow which had a many little ones. One day a wolf was passing that way, and raising himself on his hind legs, he peeped over the side of the sty, and saw all the little sucking-pigs frisking

ʌðᵃ hand, iz sailənt ʌnd e'pɛrɛntli hɑːmləs. hiː e'raivz
 ʌnɒb'truːsivli. hi stɔːlɪz e'baʊt e bit, ʌz if hi wᵃ nɒt
 in ðe liːst bit haŋgri, bʌt ɒnli e litl plɛznɪtli iŋ-
 'kwizitiv. hwɒt hɑːm kɒd sʌtʃ e smɔːl θiŋ duː tu
 jʊ θiːk nɪtəd stəkiŋz? bʌt ðe biːk ɒv ðe nɔːt
 iz lɔŋ, ɛnd haviŋ tʃoːznː (h)iz rəʊndivʊː, ði ɔːnər
 ɒv ðat biːk prɒ'siːdz tu bʌrɒ wið it, wið e ri'zʌlt ðets
 ɔːltʌ'gɛðᵃ sᵃ'praiziŋ, ɛnd sᵃːtenli moːst peɪnflː. ðe
 lʌp him'self steɪnz (h)iz feɪs wið e miːkstjər ɒv tʌr
 ʌn(d) griːs, hwitʃ ðe kɹiːtjᵃz doʊnt laɪk. moː'rɔːvər its
 e fʌkt | ðet ðe mʌs'kiːto ɛn(d) nɔːt doʊnt e'seɪl ðe
 neɪtɪvz ɛz ðeɪ du stɹeɪndʒᵃz. e mʌsk ɒv ðis steɪn, ɛnd
 e haŋkᵃtʃɪf, pleɪst in'saɪd ðe kʌp ɛnd leɪt tu haŋ
 daʊn bi'haind, ᵃ ðe neɪtɪv pri'kɔːʃnː. bʌt ðe tuːrɪst
 θiŋks ɒv "iŋglənd, hoʊm ɛnd bjʊti," ɛnd prɒbʌbli dʌznt
 rɛlɪʃ diːs'gaiziŋ (h)iz kʌm'plɛkʃnː intʊ ðat ɒv e mju'ləto.
 soː hi meɪks (h)im'self miːzəɹʌbl baɪ traɪ[j]iŋ tu weɪr e veɪl,
 sʌmθiŋ laɪk e miːtseɪf, frɒm hwitʃ ɔːl ðe wᵃɪld lʊks
 laɪk miːlkən(d)'wɔːtᵃ, ɛnd hi briːdz wiθ e sʌfəkeɪtiŋ
 fiːliŋ, ɛz if hi wʌr ɒn ðe pɔɪnt ɒv tʃoːkiŋ ɒ feɪntiŋ,
 ɔː duɪŋ sʌmθiŋ iːkwʌli ʌn'mʌnli.

e feɪɪbl toɪld tu tʃɪldrən.

ðe saʊ ɛnd ðe wʊlf.

wʌns ʌ'pɒn e taɪm ðᵃ wɒz e saʊ | hwitʃ hʌd e mɛni
 litlː wʌnz. wʌn ðeɪ e wʊlf wʌz pʌsiŋ ðat weɪ, ɛnd
 ɹeɪziŋ him'self ɒn (h)iz haind lɛgz, hi piːpt ɔːvᵃ ðe saɪd
 ɒv ðe stʌɪ, ɛnd sɔː ɔːl ðe litlː sʌkiŋpiɡz friskiŋ

about. But their mother the sow was there, and she was very strong; so the wolf dare not touch them, though he was nearly wild with hunger, and wanted badly to eat them up. So he pretended to be very friendly, and said, Good morning, Mrs. Sow, what a beautiful family you have got. I never saw any children so pretty; and I never saw a mother so kind and so attentive to the wants of her little ones. You must be very tired sometimes with all this house-work. Pray let me know what I can do for you. Perhaps you'd like to take a little walk this morning, while I look after the children. It would be quite a pleasure to me to serve so good a neighbour, I assure you. But the old Sow was much too wise to be deceived by the cunning crafty Wolf. So she said to him, You are very kind, Mr. Wolf, but I don't let anybody look after my children but myself. You are very fond of them, no doubt; and I know the reason why. So please begone, this very minute. Be off with you, I say. If you had been an honourable wolf, you never would have come here at all. So the Wolf, seeing that his wickedness was quite understood, slunk off with his tail between his legs, and hungrier than ever. But the little pigs remained with their kind and careful mother, and were quite safe.

Nursery Rhyme.

Cock Robin.

Who killed Cock Robin?

I, said the Sparrow, with my bow and arrow,
I killed Cock Robin.

e'baut. bat ðe mæðl̥ ðe sau wɔz ðe; and ʃi: wɔz veri strɔŋ; so: ðe wulf ðeɪnt tʌtʃ ðem, ðo: hi wɔz ni:li waild wiθ haŋgʌ, end wɔntəd badli tu i:t ðem ʌp. so: hi pri'tendəd tu bi veri frɛndli, end sɛd, gud mɔ:niŋ misiz sau, hwət e bjʊ:tɪfəl famili ju:v gɔt. ai nevl̥ so: eni tʃɪldrən so priti; and ai nevl̥ so: e mæðl̥ so kaind | end so[w] e'tentiv tu ðe wɔnts ɒv hʌ litl wʌnz. ju mʌst bi veri taɪɪd sʌm'taimz wið ɔ:l ðis hauswʌ:k. preɪ lɛt mi no: hwət ai kʌn du: fɔ ju. prʌps juð laik tu tɛk e litl wɔ:k ðis mɔ:niŋ, hwail ai luk aft̥ ðe tʃɪldrən. it wʌd bi kwait e plez̥ tu mi: tu sʌ:v so: gud e neɪb̥, ai e'ʃu: ju. but ði ɔ:ld sau wɔz mʌtʃ tu: waiz tu bi di'si:vɪd bai ðe kʌniŋ krafti wulf. so: ʃi sɛd tu him, ju vɛri kaind mist̥ wulf, bat ai dɔnt lɛt enibɔdi luk aft̥ mai tʃɪldrən bat mai'self. ju vɛri fɔnd ɒv ðem no: daut; and ai no: ðe ri:zn: hwai. so: pliz bi'gɔn, ðis veri minit. bi: ɔf wiθ ju ai seɪ. if ju hɛd bi:n ɛn ɔnʌrʌbl wulf, ju nevl̥ wud ɛv kʌm hi:r e tɔ:l. so: ðe wulf, si:[j]iŋ ðɛt hiz wikədne:s wʌz kwait ʌnd̥'stʊd, slʌŋk ɔf wiθ hiz teɪl bi'twi:n (h)iz legz, and haŋgriʌ ðen ev̥. bat ðe litl: pigz ɹi'meɪnd wiθ ðe kaind end kɛ:fəl mæðl̥, and wʌ kwait seɪf.

n̥sari raim.

kək rɔbin.

hu: kild kək rɔbin?

ai, sɛd ðe sparɔ, wiθ mai bɔ: end aro,

ai kild kək rɔbin.

Who saw him die?

I, said the Fly, with my little eye,
I saw him die.

Who caught his blood?

I, said the Fish, with my little dish,
I caught his blood.

Who'll make his shroud?

I, said the Beetle, with my thread and needle,
I'll make his shroud.

Who'll dig his grave?

I, said the Owl, with my spade and shawl*,
I'll dig his grave.

Who'll read the prayers?

I, said the Rook, with my little book,
I'll read the prayers.

Who'll be the clerk?

I, said the Lark, if it's not in the dark,
I'll be the clerk.

Who'll bear him to his grave?

I, said the Kite, if it's not in the night,
I'll bear him to his grave.

Who'll be chief mourner?

I, said the Dove, for I mourn for my love,
I'll be chief mourner.

* Provincial for *shovel*.

hu: sɔ: him dai?

ai, sɛd ðe flai, wiθ mai litl: ai,
ai sɔ: him dai.

hu: kɔ:t (h)iz blʌd?

ai, sɛd ðe fɪʃ, wiθ mai litl: diʃ,
ai kɔ:t (h)iz blʌd.

hu:l me:k (h)iz ʃɹaud?

ai, sɛd ðe bi:tɫ, wiθ mai θrɛd ɛn(d) ni:dl.
ail me:k (h)iz ʃɹaud.

hu:l dig (h)iz greɪv?

ai, sɛd di[j] aul, wiθ mai speɪd ɛnd ʃaul,
ail dig (h)iz greɪv.

hu:l ɹi:d ðe prɛ:z?

ai, sɛd ðe ru:k, wiθ mai litl: bu:k,
ail ɹi:d ðe prɛ:z.

hu:l bi ðe klɑ:k?

ai, sɛd ðe lɑ:k, if its nɒt in ðe dɑ:k,
ail bi ðe klɑ:k.

hu:l bɛ: him tu hiz greɪv?

ai, sɛd ðe kait, if its nɒt in ðe nait,
ail bɛ: him tu hiz greɪv.

hu:l bi tʃɪf mo:ʌnʌ?

ai, sɛd ðe dʌv, fɔr ai mo:ʌn fɔr mai lʌv,
ail bi tʃɪf mo:ʌnʌ.

Who'll sing a psalm?

I, said the Thrush, as I sit in my bush,
I'll sing a psalm.

Who'll toll the bell?

I, said the Bull, because I can pull,
I'll toll the bell.

From "Framley Parsonage," a novel by Anthony
Trollope.

[Mrs. Harold Smith, sister of Mr. Nathaniel Sowerby,
visits Miss Dunstable, a rich maiden lady, on a matri-
monial mission.]

- S. I may as well break the ice at once. You know enough of Nathaniel's affairs to be aware that he is not a very rich man.
- D. Since you do ask me about it, I suppose there's no harm in saying that I believe him to be a very poor man.
- S. Not the least harm in the world, but just the reverse. Whatever may come of this, my wish is that the truth should be told scrupulously on all sides; the truth, the whole truth, and nothing but the truth.
- D. *Magna est veritas*, as the Bishop of Barchester taught me long ago. But I forget the remainder.
- S. The bishop was quite right, my dear, I'm sure. But if you go to your Latin, I'm lost. As we were just now saying, my brother's pecuniary affairs are in a bad state. He has a beautiful property of his own, which has been in the family for I can't say how many centuries—long before the Conquest, I know.

hu:l siŋ e sa:m?

ai, sɛd ðe θraʃ, az ai sit in mai buʃ,
ail siŋ e sa:m.

hu:l to:l ðe bɛl?

ai, sɛd ðe bul, bikəʔz ai kən pul,
ail to:l ðe bɛl.

frəm "framli pɑ:sʌnedʒ," e nɒvɫ: bai anθʌni
tɪɔlʌp.

[misiz harʌld smiθ, sistər ɒv mistʌ ne'θanjʌl sauʌbi,
vizits mis dʌnstɛbl:, a ritʃ meɪdn: leɪdi, ɒn e matri-
'mo:niʌl miʃʌn.]

S. ai meɪ ez wɛl bre:k ði[j] ais ɛt wʌns. ju nɔ: i'nʌf
ɒv ne'θanjʌlz e'fɛ:z tu bi e'wɛ: ðɛt hiz nɔt e
veri ritʃ man.

D. sins ju du: ask mi e'baut it, ai sʌ'pɔ:z ðɛ:z nɔ: hɑ:m
in se:[j]iŋ ðɛt ai bi'li:v him tu bi e veri pu:ʃ man.

S. nɔt ðe li:st hɑ:m in ðe wʌ:ld, bʌt dʒʌst ðe ri'vʌ:s.
hwɔt'ɛvʌ me: kʌm ɒv ðis, mai wiʃ iz ðɛt ðe tɹu:θ
ʃud bi to:ld skrupjʌlʌsli ɒn ɔ:l saɪdz—ðe tɹu:θ,
ðe ho:l tɹu:θ, and nʌθiŋ bʌt ðe tɹu:θ.

D. magna est veritas, az ðe biʃʌp ɒv bɑ:tfestʌ to:t
mi lɔŋ e'go: bʌt ai fɔ'get ðe ri'meɪndʌ.

S. ðe biʃʌp wɒz kwait ʌit, mai di:ʌ, aim ʃu:ʌ. bʌt
if ju go: tu juʌ latin, aim lɔst. az wi wʌ dʒʌst
nau se:[j]iŋ, mai brʌðʌz pi'kju:njəri e'fɛ:z ɒr in e
veri bad stɛt. hi haz e bjʊtɪfʊl prɒpɫi ɒv hiz ɔ:n,
hwɪtʃ hɛz bi:n in ðe famili fɔr ai kʌnt seɪ hau meni
sɛntjʊrɪz—lɔŋ bi'fo:ʌ ðe kɒŋkwɛst, ai nɔ:.

- D. I wonder what my ancestors were then.
- S. It does not much signify to any of us what our ancestors were; but it's a sad thing to see an old property go to ruin.
- D. Yes indeed, we none of us like to see our property going to ruin, whether it be old or new. I have some of that feeling already, although mine was only made the other day, out of an apothecary's shop.
- S. God forbid that I should ever help you to ruin it. I should be sorry to be the means of your losing a ten-pound note.
- D. *Magna est veritas*, as the dear bishop said. Let us have the truth, the whole truth, and nothing but the truth, as we agreed just now.
- S. And that's what I wish. Of course my chief object is to secure my dear brother's happiness.
- D. That's very unkind to poor Mr. Harold Smith.
- S. Well, well, well, you know what I mean.
- D. Yes, I think I know what you mean. Your brother is a gentleman of good family, but of no means.
- S. Not quite so bad as that.
- D. Of embarrassed means then, or anything you will; whereas I am a lady of no family, but of sufficient wealth. You think that if you brought us together and made a match of it, it would be a good thing for—for whom?
- S. Yes, exactly.
- D. But for whom? Remember the bishop now and his nice little bit of Latin.
- S. For Nathaniel then. It would be a very good thing for him. Now that's honest, is it not?

D. ai wandā hwot mai ansēstāz wē: ðen.

S. it ðaznīt matf signifai tu eni ov as | hwot aur ansēstāz wē:; bat its e sad θiŋ tu si: en oīd prōpāti go: tu ruīn.

D. jēs in'ðið, wi nan ov as laik tu si: auð prōpāti goiŋ tu ruīn, hwēðar it bi oīd þ nju: aiv sam ov ðet filiŋ oīl'ædi, oīl'ðo: main wōz oīnli meīd ði: aðā ðeī, aut ov en e'pōθēkeriz ſōp.

S. gōð fō'bid ðet ai ſud evā help ju tu ruīn it. ai ſud bi sōri tu bi ðe mīnz ov juð lu:ziŋ e ten paund no:t.

D. magna est veritas, az ðe ði:ð biſap sēd. lēt as hav ðe tuiθ, ðe hoīl tuiθ, and naθiŋ bat ðe tuiθ, az wi e'grið dʒast nau.

S. and ðats hwot ai wiſ. ov ko:ās mai tſi:f ōbdʒekt iz tu si'kju:ð mai ði:ð bradāz hapinēs.

D. ðats veri an'kainð tu pu:ð mistā harald smiθ.

S. wēl, wēl, wēl, ju no: hwot ai mīn.

D. jēs, ai θiŋk ai no: hwot ju mīn. juð bradāz e dʒentlmen ov gud famili, bat ov no: mīnz.

S. nōt kwait so: bad ez ðat.

D. ov əm'barest mīnz ðen, ɔr eniθiŋ ju wil; hwer'az aim e leiði ov no: famili, bat ov sa'fiſnīt wēlθ. ju θiŋk ðet if ju brōt as tu'gēðā | end meīd e matf ov it, it wud bi: e gud θiŋ fō:—fō: hu:m?

S. jēs, eg'zaktli.

D. bat fō hu:m? ri'membā ðe biſap nau, and hiz nais litl: bit ov latin.

S. fō ne'θanjəl ðen. it wud bi: e veri gud θiŋ fō him. nau ðats ɔnēst, iz it nōt?

- D. Yes, that's honest. And did he send you here to tell me this?
- S. Well, he did, that and something else.
- D. And now let's have the something else. You were going to tell me how well he would use me, no doubt.
- S. Something of that kind.
- D. That he wouldn't beat me; or spend all my money, if I got it tied up out of his power; or look down on me with contempt because my father was an apothecary. Was that it?
- S. I was going to tell you that you might be more happy as Mrs. Sowerby of Chaldicotes than you can be as Miss Dunstable—
- D. Of Mount Lebanon. And had Mr. Sowerby no other message to send? Nothing about love, or anything of that sort? I should like to know, before taking such a leap.
- S. I do believe that he has as true a regard for you as any man of his age ever does have—
- D. For any woman of mine. That's not putting it in a very devoted way, certainly; but I'm glad to see you remember the good bishop's maxim.
- S. What would you have me say? If I told you he was dying for love, you would say I was trying to cheat you. And now, because I don't tell you so, you say he is wanting in devotion. I must say you are hard to please.
- D. Perhaps I am very unreasonable. As for expecting the love of a man who condescends to be my husband, that, of course, would be monstrous.

D. jæs, ðats ɔnɛst. an(d) did hi sɛnd ju hi:ɪ tu tɛl mi ðis?

S. wɛl, hi did, ðat ɛnd sʌmθɪŋ ɛls.

D. and nau lɛts hav ðɛ sʌmθɪŋ ɛls. ju wʌ goɪŋ to tɛl mi hau wɛl hi wud ju:z mi, no: ðaut.

S. sʌmθɪŋ ɒv ðat kaɪnd.

D. ðæt hi wudnɪt bi:t mi; ɔ spɛnd ɔɪl mai mʌni, if ai gɔt it taɪd ʌp aut ɒv hiz paʊʌ; ɔ luk ðaʊn ɔn mi wiθ kɒn'tɛmt | bi'kɔ:z mai faɪðʌ wɒz ɛn ɛ'pɒθəkəri wɒz ðat it?

S. ai wɒz goɪŋ tu tɛl ju ðæt ju mait bi mo:ɪ hapi | az misiz sauʌbi ɒv tʃʌldiko:ts | ðan ju kan bi ɛz mis ðʌnstɛbl—

D. ɒv maʊnt lɛbənʌn. and had mistʌ sauʌbi no: ʌðʌ mɛsɛdʒ tu sɛnd? nʌθɪŋ ɛ'baʊt lʌv, ɔr ɛniθɪŋ ɒv ðat sɔ:t? aɪd laɪk tu no: bi'fɔ:ɪ tɛ:kɪŋ sʌtʃ ɛ li:p.

S. ai du: bi'li:v hi haz ɛz tru: ɛ ri'gɔ:d fɔ ju: | ɛz ɛni man ɒv hiz eɪdʒ ɛvʌ ðʌz hav—

D. fɔr ɛni wʊmən ɒv main. ðats nɔt putɪŋ it in ɛ veri di'voɪtəd weɪ, sʌtʌnli; bʌt aɪm glʌd tu si: ju ri'membʌ ðɛ gud bɪʃʌps mʌksɪm.

S. hwɔt wud ju hav mi seɪ? if ai toɪld ju hi wɒz ðaɪŋ fʌ lʌv, ju wud seɪ ai wɒz traɪɪŋ tu tʃɪ:t ju. and nau, bi'kɔ:z ai doʊnt tɛl ju so:, ju seɪ hiz wɔntɪŋ in di'voɪʃʌn. ai mʌst seɪ ju:ɪ hɔ:d tu plɪ:z.

D. pʌ'haps aɪm veri ʌn'ɪ:znɛbl. az fɔr ɛks'pɛktɪŋ ðɛ lʌv ɒv ɛ man hu kɔndi'sɛndz tu bi: mai hʌzbɛnd, ðat, ɒv kɔ:ʌs, wud bi mɔnstrʌs.

S. Now, my dear Miss Dunstable!

D. I feel indeed that I ought to be obliged to your brother for sparing me the string of complimentary declarations which are usual on such occasions. He, at any rate, is not tedious—or rather you on his behalf. No doubt his time is so occupied with his parliamentary duties that he cannot attend to this little matter himself.

S. He was coming here himself, but I advised him not to do so.

D. That was so kind of you!

S. I thought that I could explain to you more openly and more freely what his intentions really were.

D. Oh I've no doubt that they are honourable. He does not want to deceive me in that way, I am quite sure.

S. Upon my word, you would provoke a saint.

D. I am not likely to get into any such company by the alliance that you are now suggesting to me. There are not many saints usually at Chaldicotes, I believe; always excepting my dear bishop and his wife.

S. But my dear, what am I to say to Nathaniel?

D. Tell him, of course, how much I am obliged to him.

S. Do listen to me one moment. I dare say I have done wrong to speak to you in such a bold unromantic way.

D. Not at all. The truth, the whole truth, and nothing but the truth,—that's what we agreed on.

S. nau, mai di:f mis danstɛbl!

D. ai fɪl in'di:d ðet ai ɔ:t tu bi v'blaidzɔ tu ju:f brʌðʌ |
fɔ spɛrɪŋ mi: ðe stɪŋ vɔ kɔmpli'mɛntəri dɛklɛ'reɪʃnɪz |
hwɪtʃ ʌ ju:zuəl ɔn sʌtʃ v'keɪʒənz. hi: e tɛni rɛt,
iz nɔt ti:dʒʌs—ɔr rʌɪðʌ ju: | ɔn hɪz bi'hɑ:f, nɔ: daut
hɪz taimz sɔ: ɔkjupaɪd wɪθ hɪz pɑ:lɛ'mɛntəri dʒu:tɪz |
ðet hi kənɔt e'tɛnd tu ðɪs lɪtl: mʌtʌ him'sɛlf.

S. hi: wɔz kʌmɪŋ hi:f him'sɛlf, but ai ɛd'vaɪzɔd him nɔt
tu du: sɔ.

D. ðat wɔz sɔ: kʌɪnd vɔ ju!

S. ai θɔ:t ðet ai kʊd ɛks'pleɪn tu ju mɔ:r ɔ:pʌnli | ɛnd
mɔ:f frɪli | hwɔt (h)ɪz in'tɛnʃnɪz ɪ:ʌli wɛɪ.

D. ɔ: aɪv nɔ: daut ðet ðeɪ ɔnrɛbl. hi: dʌznɪt
wɔnt tu di'sɪv mi[j] in ðat wɛɪ, aɪm kwait ʃu:f.

S. ʌ'pɔn mai wʌɪd, ju wʊd prɔ'vɔɪk e seɪnt.

D. aɪm nɔt laɪkli tu gɛt ɪntu ɛni sʌtʃ kʌmpɛni | baɪ ði:
e'laiɛns ðet ju:f nau sʌ'dʒɛstɪŋ tu mi. ðɛr
ʌ nɔt mɛni seɪnts ju:zuəli ɛt tʃʌldɪkɔ:ts aɪ bi'li:v;
ɔ:lweɪz ɛk'sɛptɪŋ mai di:f bɪʃʌp ɛnd hɪz waɪf.

S. bʌt mai di:f, hwɔt ɛm aɪ tu seɪ tu nɛ'θʌnʒʌl?

D. tɛl him, vɔ kɔ:ʌs, hau mʌtʃ aɪm v'blaidzɔd tu him.

S. du: lɪsn: tu mi wʌn mo:mɛnt. aɪ ðɛɪ seɪ aɪv dʌn
ɹɔŋ tu spi:k tu ju in sʌtʃ e bɔɪld ʌnʌ'ɹɔ'mʌntɪk wɛɪ.

D. nɔt e tɔɪl. ðe tɹu:θ, ðe hoɪl tɹu:θ, and nʌθɪŋ
bʌt ðe tɹu:θ, ðʌts hwɔt wi[j] e'grɪd ɔn.

From "The Pickpocket," comedy, by G. P. Hawtrey.**Characters:**

GREGORY GRUMBLEDON, imaginary invalid.

FREDA, his niece (assisting him to alight from bath-chair).

F. Carefully, Uncle Gregory. Carefully out of the chair.

G. Chair, do you call it? I call it a perambulator. Where are you taking me? I'm not going into that stuffy hotel. I want to sit down.

F. Then let us stay outside. What a lovely place! I think you'll enjoy sitting out here.

G. No, I shan't, I shan't enjoy anything. I shall catch my death of cold. But anything is better than those unwholesome rooms. I'm feeling faint. I'm sinking! I know why it is! It's because I could eat no breakfast, no breakfast at all.

F. Why, Uncle Gregory! you had ham and eggs, and a chop, and an omelette.

G. Well but you know what I mean. Of course I forced myself to eat a little food; but I didn't enjoy it. I didn't enjoy it a bit.

F. I certainly thought you enjoyed your breakfast, uncle.

G. I tell you I did not. The fact is, I'm feeling frail, very frail.

F. Oh, Uncle Gregory, don't say that.

G. Ah, my pet, you're a good child. You will be sorry, eh? —a little sorry when I die? You will come here some day and strew flowers over my little grave?

F. Uncle Gregory, don't! Cheer up! Come now, where shall we sit?

frəm “ðe pikpəkət,” kəmədi, bai dʒi: pi: hətri.

karektΛz.

grɛgəri grʌmbl:dʌn, i'madzɪnəri inveli:d.

fri:də, hɪz nɪs (e'sɪstɪŋ hɪm tu e'lait frəm baθ tʃeɪ).

F. kɛɪfuli, ʌŋkl: grɛgəri. kɛɪfuli aut ɒv ðe tʃeɪ.

G. tʃeɪ, dʒu kɔ:l ɪt? ai kɔ:l ɪt e pər'ambjuletΛ. hwɛɪ
Λ ju teɪkɪŋ mi? aɪm nɒt goɪŋ ɪntu θat stafi
ho'tel. ai wɒnt tu sit daʊn.

F. ðen lɛt ʌs steɪ aut'said. hwɒt e lʌvli pleɪs! ai θɪŋk
ju'l ən'dʒɔɪ sɪtɪŋ aut hi:Λ.

G. nɔ: ai ʃaɪnt, ai ʃaɪnt ən'dʒɔɪ ɛniθɪŋ. ai ʃl: kʌtʃ
mi dɛθ ɒv kɔɪld. bʌt ɛniθɪŋz bɛtΛ ðen ðɔ:z
ʌn'hoɪlsʌm ʌu:mz. aɪm fɪ:lɪŋ feɪnt. aɪm sɪŋkɪŋ!
ai nɔ: hwai ɪt ɪz. ɪts bi'kɔ:z ai kɒd ɪt nɔ: brɛkfɛst,
nɔ: brɛkfɛst e tɔ:l.

F. hwai, ʌŋkl: grɛgəri! ju hʌd hʌm ɛnd ɛgz, and e tʃɒp,
and ɛn ɔmɪlɛt.

G. wɛl bʌt ju nɔ: hwɒt ai mɪn. ɒv kɔ:Λs ai fo:Λst
mi'self tu ɪt e lɪtl fuɪd; bʌt ai dɪdnɪt ən'dʒɔɪ ɪt. ai
dɪdnɪt ən'dʒɔɪ ɪt e bɪt.

F. ai sʌɪtənli θɔ:t ju ən'dʒɔɪd jɒ brɛkfɛst ʌŋkl:

G. ai tɛl ju ai dɪdnɪt. ðe fʌkt ɪz aɪm fɪ:lɪŋ freɪl,
vɛrɪ freɪl.

F. ɔ:, ʌŋkl: grɛgəri, dɔɪnt seɪ ðʌt.

G. ʌ: mʌɪ pɛt, juɪr e gud tʃʌɪld. ju:l bi sɔ:ri, eɪ?
—e lɪtl: sɔ:ri, hwɛn ai daɪ? ju:l kʌm hi:Λ sʌm
deɪ | ɛnd stʌu: flʌu[w]Λz ɔ:vΛ mʌɪ lɪtl: grɛɪv?

F. ʌŋkl: grɛgəri, dɔɪnt. tʃɪr ʌp! kʌm naʊ, hwɛ:
ʃl: wɪ sit?

G. Yes, dear; where shall we cheer up? We must try and find some corner where there is no draught. This seems the best place.

F. It's very pleasant here.

G. Pleasant! Ugh! Suppose it comes on to rain.

F. Oh no, it won't rain. And if it did, we could go in.

G. In? Go in? You want to choke me! You grudge me Heaven's blessed breath! Ah! there's a draught here. Oh I see what it is. They've left the gate open. I feel it distinctly. Where's my comforter?

F. Here it is, uncle. But I don't feel any draught.

G. No draught! I tell you there's a hurricane. And I believe the ground's damp too. My feet are like stones.

F. Wait a minute, uncle. I'll run and fetch a footstool. (*exit F.*)

G. I wish I hadn't come to this miserable place. I shall never get better here. I'll go away tomorrow. I wonder how long that girl will be before she brings the footstool. I feel the deadly chill creeping up my legs. Ah, here she comes at last. (*Re-enter F.*) Freda, why do you leave me all alone. You don't know what might happen to me.

F. I won't leave you, uncle dear. See, here's a footstool, and a rug.

G. Ah, that's better. I begin to think this place will agree with me. I'm afraid it will. I feel better already.

F. Oh, I am so glad.

G. Yes, and I've got such a capital idea. I've hit on a plan of finding out what is really the matter with me.

F. What a blessing that would be!

G. jəs diːʳ; hwēː ʃlː wi tʃiːr ʌp? wi mʌs tʌai
 ʊnd faɪnd sʌm kɔːnʌ hwēː dēz noː draʃt. ðis
 siːmz ðe bɛst pleɪs.

F. its veri pleznɪt hiːʳ.

G. pleznɪt! ʌx! sʌˈpɔːz it kʌmz ɔn tu reɪn.

F. oː noː, it wɔnt ɹeɪn. and if it did, wi kud goː in.

G. iːnː! goː iːnː? ju wɔntu tʃɔːk mi! ju grʌdʒ mi
 hevnɪz blɛsəd brɛθ! ʌ, dēz ɛ draʃt hiːʳ.

oː ai siː hwɔt it iz. ðeɪv lɛft ðat geɪt ɔːpn. ai fiːl
 it disˈtɪŋktli. hwēːz mai kʌmfʌtʌ?

F. hiːr it iz ʌŋklː. bʌt ai doɪnt fiːl ɛni draʃt.

G. noː draʃt! ai tɛl ju dēz ɛ hʌrikeɪn. and ai
 biˈliːv ðe graundz damp tuː. mai fiːt ʌ laɪk stoɪnz.

F. weɪt ɛ minɪt ʌŋklː. aɪl ʌn ʊnd fɛtʃ ɛ fut-
 stul. (ɛgzɪt F.)

G. ai wiʃ ai hʌdnɪt kʌm tu ðis mɪzʌrɛbl pleɪs. ai ʃlː
 nɛvʌ gɛt bɛtʌ hiːʳ. aɪl goː ɛˈweɪ tuˈmɔːro. ai wʌndʌ
 hau lɔŋ ðat gʌɪl ʌl biː | biˈfɔːʃ ʃi brɪŋz ðe futstul.
 ai fiːl ðe dɛdli tʃɪl kriːpɪŋ ʌp mai lɛgz. ʌ, hiːʳ
 ʃi kʌmz ɛt lʌst. (rɪ[j]ˈɛntʌ F.) Friːde, hwai du ju
 liːv mi ɔːl ɛˈlɔːn. ju doɪnt noː hwɔt mʌɪt hʌpː
 tu mi.

F. ai wɔnt liːv ju, ʌŋklː diːʳ. siː, hiːʳz ɛ futstul,
 and ɛ rʌg.

G. ʌ, ðʌts bɛtʌ. ai biˈɡɪn tu θɪŋk ðis pleɪs wɪll ɛˈɡriː
 wiθ mi. aɪm ɛˈfreɪd it wɪl. ai fiːl bɛtʌ ɔːlˈɹɛdi.

F. oː, aɪm soː glʌd.

G. jəs, ʊnd aɪv gɔt sʌtʃ ɛ kʌpɪtlː aiˈdiː. aɪv hɪt ɔn ɛ
 plʌn ɒv faɪndɪŋ ʌt hwɔts ɹɪˈʌli ðe mʌtʌ wiθ mi.

F. hwɔt ɛ blɛsɪŋ ðat wʊd biː!

G. Yes! You see Dr. James is afraid to tell me. Of course I know what that means. It's something very serious.

F. O uncle, I hope not.

G. Yes, it is. He's afraid to tell me for fear of the shock, but he has written all about my case to the doctor here. I've got the letter here in my pocket. Here it is.

F. But you surely wouldn't open the letter?

G. In the cause of truth, my child,—in the cause of truth I might venture.

F. Oh please, do'nt do it.

G. Why not? Eh? Why not?

F. Dear Uncle Gregory, don't.

G. Ah, you fear the effect upon me. But you don't know me. Ill as I am, my nerves all shattered, yet I can be brave. I will be like a soldier standing in the breach.

F. You are exciting yourself, uncle.

G. You are timid, my child. You are frightened to death. Take courage from me. There! The deed is done! Let me see. At last! At last! "Dear Sir, I send you "a patient who is incurable"—Oh! Oh! (*drops letter.*)

F. Oh Uncle Gregory, impossible! (*picks up letter.*)

G. Oh, I knew it. I'm fainting. I can't read any more.

F. Then I will. "He is one of those men who fancy "themselves ill, and conjure up in their imaginations "every conceivable ailment. The simple truth is that "he is in robust health."

G. Robust? I robust? Look at me. Am I robust? How dare he?

G. jɛs! ju si: dɔkt̪ dʒeɪmz iz e'freɪd tu tɛl mi. ɒv
kɔɪz ai no: hwɒt ðat mi:nz. its sʌmθɪŋ veri
si:riəs.

F. o: ʌŋkl:, ai ho:p nɒt.

G. jɛs it iz. hi:z e'freɪd tu tɛl mi:, fɒ fɪr ɒv ðe ʃɔk,
bʌt hi:z ɹitn: ɔ:l e'baut mai keɪs tu ðe dɔkt̪
hi:z. aɪv gɒt ðe lɛt̪ hi:z in mai pɔkɛt. hi:z it iz.

F. bʌt ju ʃu:li wudn:t ɔ:pni: ðe lɛt̪.

G. in ðe kɔ:z ɒv tru:θ mai tʃaɪld,—in ðe kɔ:z ɒv tru:θ
ai mait ventʃ̪.

F. o: plɪz, doʊnt du: it.

G. hwai nɒt? eɪ? hwai nɒt?

F. di:z ʌŋkl: gregəri, doʊnt.

G. ɔ:, ju fi:z ði ɐ'fɛkt ʌ'pɒn mi:. bʌt ju doʊnt no:
mi. il ɛz ai am—mai nʌ:vz ɔ:l ʃat̪d—jɛt ai kʌn
bi breɪv. aɪl bi: laɪk e sɔldʒ̪ standing in ðe
brɪtʃ.

F. jʊr ɛk'saɪtɪŋ jɒ'sɛlf ʌŋkl:.

G. juʌt tɪmɪd mai tʃaɪld. ju ʌ fraɪtnɪd tu dɛθ.
teɪk kʌredʒ frɒm mi:. ðɛ:! ðe dɪd iz dʌn!
lɛt mi: si:. at last! at last! “di:z sʌ:, ai sɛnd ju
“e peɪsɛnt hu iz in'kjʊrɛbl”—o:! o:! (drɒps lɛt̪.)

F. o: ʌŋkl: gregəri, ɪm'pɔsɪbl! (pɪks ʌp lɛt̪.)

G. o:, ai nju: it. aɪm feɪntɪŋ. ai kʌnt ɹɪd ɛni mo:z.

F. ðɛn ai wɪl. “hi: iz wʌn ɒv ðo:z mɛn | hu fʌnsɪ
“ðɛm'sɛlvz ɪl, and kʌndʒər ʌp in ðɛr ɪmʌdʒi'neɪʃnɪz |
“ɛvri kʌn'sɪvɛbl ɛɪlment. ðe sɪmpl: tru:θ iz | ðɛt
“hi: iz in rɒ'bʌst hɛlθ.”

G. rɒ'bʌst? ai rɒ'bʌst? luk ɛt mi. am ai rɒ'bʌst? hau
ðɛ: hi?

F. (*reads on*) "If he insists on it, give him harmless
"medicines, and keep him at Southborne as long as
"you can."

G. The monster! The ignoramus! The quack! My blood
boils! Freda, my dear, help me into the hotel and
get me a composing draught.

Small Talk.

Good morning! I hope you have slept well.

No, I've had a very bad night, I'm sorry to say.

Sorry to hear that. What was the matter?

There was some merry-making next door, and they kept
it up until three o'clock in the morning.

What a pity! Shall we have breakfast now?

Yes, I'm ready. What shall we have?

I don't mind. What can we get?

Waiter, what can we have for breakfast?

Chop, sir, steak, bacon and eggs, cold meat, cold fowl,—

Suppose we try bacon and eggs. What do you say?

O, I'm quite agreeable. Shall we have tea or coffee?

I prefer coffee, if you don't mind.

Not at all. They're both the same to me.

Waiter, bring bacon and eggs and coffee for two.

Yes, sir. Hot milk or cold milk, sir?

Hot milk, please, and some dry toast, and some fresh rolls.

I hope he won't be long. I fancy it's getting late.

Why, what time is it?

I don't know. My watch has stopped. I forgot to wind it.

F. (ri:dz ɔn) "if hi in'sists ɔn it, giv him hā:mles
 "mædsnɪz, and ki:p him ɛt sauθbo:ɪn | az lɔŋ ɛz
 "ju kan."

G. ðe mɔnst̪, ði[j] ignə'reɪmɔs, ðe kwak! mai blɔd
 bɔilz! fri:ðe mai di:ɪ, help mi[j] intu ðe ho'tel, an(d)
 get mi ɛ kəm'pə:ziŋ draɪft.

smɔ:l tɔ:k.

gud mɔ:niŋ! ai ho:p juv slept wɛl.
 no:, aiv had ɛ vɛri bad nait | aim sɔri tu seɪ.
 sɔri tu hi:ɪ ðat. hwɔt wɔz ðe mat̪?
 ð̪ wɔz sɔm mɛrimeɪkiŋ nɛks(t) do:ɪ, an(d) ðe: kept
 it ʌp ʌntil θri: ɒ'klɔk in ðe mɔ:niŋ.
 hwɔt ɛ piti! ʃal wi hav brɛkfɛst nau?
 jɛs, aim rɛdi. hwɔt ʃl: wi hav?
 ai do:nt maind. hwɔt kɔn wi get?
 we:t̪, hwɔt kɔn wi hav fɒ brɛkfɛst?
 tʃɔp s̪, ste:k, be:kn ʌn ɛgz, kɔld mi:t, kɔld faul,—
 sɔ'pɔ:z wi tɹai be:kan ɛnd ɛgz. hwɔt dju seɪ?
 ɔ:, aim kwait ɛ'gri:ʌbl. ʃal wi hav ti: ɔ̪ kɔfi?
 ai pri'f̪ kɔfi, if ju: do:nt maind.
 nɔt ʌ tɔ:l. ðe:ɪ bo:θ ðe seɪm tu mi:.
 we:t̪, briŋ be:kan ɛnd ɛgz, ɛnd kɔfi fɒ tu:.
 jis̪. hɔt milk ʌ kɔld milk s̪?
 hɔt milk pli:z, ɛnd sɔm drai tɔ:st, and sɔm frɛʃ ɔ:ɪlz.
 ai ho:p (h)i wɔnt bi lɔŋ. ai fansi its getiŋ lɛt.
 hwai, hwɔt taim iz it?
 ai do:nt no:. mai wɔtʃ ɛz stɔpt. ai fɒ'gɔt tu waind it.

Well, mine's not much better. It wants cleaning. Sometimes it gains and sometimes it loses; so I never know the time exactly.

I fancy it's about nine o'clock. Waiter, what's the time? It struck nine about five minutes ago, sir.

We shall have to hurry. Our train is at 9.45.

How far is it to the station?

It's about ten minutes' walk from here.

This toast won't do. I asked for dry, and you've brought it buttered.

This bacon's very nicely cured, don't you think?

Yes, I'd sooner have it smoked than salted.

Waiter! Bill, please. We're going directly.

The bill's here, sir, when you're ready.

Thanks. Can you give me change? I want 11s. 6d. from you.

Here it is, sir. Thank you, sir. Good day, gentlemen.

Is there any letter for me this morning?

No, none yet; the postman has not come.

When does he generally come?

About eight o'clock, generally; but this morning he is late.

I am expecting a letter from a particular friend.

Do you ever hear from your friends in America now?

Yes, sometimes, but not very often.

There's a ring at the door. Perhaps it's the postman.

No, he's just gone past without calling.

When will the next delivery be?

There is a delivery about every two hours until 9 o'clock.

wel, mainz nɔt matʃ bet̪̃. it wɔnts klɪnɪŋ. sam-
 taimz it geɪnz | ɛnd samtaimz it lu:zɔz; so ai neṽ̃ nɔ:
 ðe taim ɛg'zaktli.

ai fansi its e'baut nain ʌ klɔk. weɪt̪̃, hwɔts ðe taim?
 it stʌk nain e'baut faɪv minits e'go: s̃̃.

wi: ʃl: hav tu həri. aũ tɛɪnz ɛt nain fɔ:ti faɪv.
 hau fɔr iz it tu ðe steɪʃn?

its e'baut ten minits wɔ:k frɒm hi:̃.

ðis toɪst wɔnt du:. ai askt fɔ̃ dɪai, and juv brɔ:t
 it bʌt̪̃d.

ðis beɪknɪz veri naisli kju:̃d, doɪnt ju θɪŋk?

jɛs, aɪd su:ñ hav it smɔkt ðɛn sɔltəd.

weɪt̪̃! bil, plɪz. wi:̃ goɪŋ dɪ'rektli.

ðe bilz hi:̃ s̃̃, hwɛn juɹ ædi.

θaŋks. kan ju gɪv mi tʃeɪndʒ? ai wɔnt i'levn ɛn sɪks
 frɒm ju.

hi:r it iz s̃̃. θaŋk jɔ̃ s̃̃. gu deɪ dzɛntlɪmən.

iz ðɛr ɛni lɛt̪̃ fɔ̃ mi: ðis mɔ:nɪŋ?

nɔ:, nʌn jɛt; ðe poɪstmɛnz nɔt kʌm.

hwɛn dʌz (h)i dzɛnɪʌli kʌm?

e'baut ɛɪt ʌ klɔk, dzɛnɪʌli; bʌt ðis mɔ:nɪŋ hi:z lɛɪt.

aim ɛks'pektɪŋ e lɛt̪̃ frɒm e p̃̃'tɪkjɔl̃̃ frɛnd.

dju ɛṽ̃ hi:̃ frɒm jũ frɛndz in e'mɛrɪkʌ nau?

jɛs, sam'taimz, bʌt nɔt veri ɔfn.

ðɛz e rɪŋ ɛt ðe do:̃. pɹ'aps its ðe poɪstmɛn.

nɔ:, hi:z dzʌst gɔn past wɪð'aut kɔ:lɪŋ.

hwɛn wɪl ðe nɛks(t) dɪ'livəri bi:

ðɛz e dɪ'livəri e'baut ɛvri tu: aũz ʌntɪl nain ʌ klɔk.

And how late can I post for London?

Until 8 o'clock in the next street, and until 10 o'clock at the General [Post Office].

Have you many letters to write to day?

About a dozen, if I had writing materials.

What is it you want? Paper, pens, envelopes, — ?

Thank you,—a little note paper and a few stamps.

Here is note paper. What stamps will you require?

I'll want three halfpenny, five penny and two 2½ d. stamps.

Anything more? Any post cards, or postal wrappers?

Thank you. You are very kind. I don't think I want anything more.

Well, I'll leave you now to write your letters.

Is it far to the General Post from here?

No, not far. We'll send your letters when they're ready.

Thank you. I shall not be long.

Good morning, Mr. Jones. I'm very glad to see you. How do you do?

Very well, thank you. I hope you are well too.

Yes I can't complain very much at my age.

Why, how old are you, Mr. Smith? Not so very old, I think.

That depends on what you call old. I was 61 yesterday.

Glad to hear it. Many happy returns! But you don't look 61 yet.

Perhaps not, but I feel sixty one. How old are you?

Well, I was 49 last December.

Forty-nine! You're only a youngster yet.

Perhaps not, but I don't stand the winters like I used to do.

end hau leit kan ai poist f^r landan.

Antil eit a klok in ðe næks(t) stri:t, and antil ten a klok
et ðe dʒenʌl [poist ofis].

hav ju meni let^raz tu rait tu'deɪ?

e'baut e dʌzn:, if ai had ʌaitɪŋ mæ'ti:riʌlz.

hwət iz it ju wənt? peɪp^rʌ, penz, ɔnvəloɪps?

θaŋk ju, e litl: nɔɪtpeɪpər end e fju: stamps.

hi:ʌz nɔɪtpeɪp^rʌ. wɒt stamps wil ju ri'kwai^r?

ail wənt θri: heɪpni, faɪv peni, ɛn tu: tʌpnɪs heɪpni stamps.

eniθɪŋ moɪ^r? ɛni poist kʌɪdz, ɔ poɪstl: rap^rʌz?

θaŋk ju. ju^r veri kaind. ai doʊnt θɪŋk ai wənt ɛni-
θɪŋ moɪ^r.

wɛl, ail li:v ju nau tu rait ju^r let^raz.

iz it fʌ: tu ðe dʒenʌrʌl poist frɒm hi:ʌ?

nɔ:, nɒt fʌ:; wi:l send ju^r let^raz hwɛn ðe:ʌ rɛdi.

θaŋk ju. ai ʃl: nɒt bi lɔŋ.

gud mɔ:niŋ mist^rʌ dʒoɪnz aim veri glad tu si: ju. hau
dʒu du:.

veri wɛl θaŋk ju. ai hoɪp ju ʌ wɛl tu:.

jɛs, ai kaɪnt kʌm'pleɪn veri mʌtʃ | ɛt mai eɪdz.

hwai, hau oɪld ʌ: ju, mist^rʌ smiθ? nɒt so veri oɪld, ai θɪŋk.

ðat di'pendz ɔn hwət ju kɔ:l oɪld. ai wɒz siksti wʌn jɛstʌde.

glad tu hi:r it! meni hapi ri'tʌɪnz! bʌt ju doʊnt

luk siksti wʌn jɛt.

pʌ'haps nɒt, bʌt ai fi:l siksti wʌn. hau oɪld ʌ: ju?

wɛl, ai wɒz fɔ:ti nain last di'semb^rʌ.

fɔ:ti nain! ju:r ɔnli e jʌŋstʌ jɛt.

pʌ'haps nɒt, bʌt ai doʊnt stand ðe wɪntʌz laik ai ju:s(t) tu du:.

We've had a very mild winter so far.

Yes but we don't know what's in store for us yet.

True; we had dreadful weather after this date last year.

Yes, we had six week's skating, but I don't call that very dreadful.

No, not for you, but I've given up skating these many years.

What I detest is rain and fog and thaw.

Well I dare say you'll have rain before long. The glass is falling rapidly.

Perhaps it only means wind, and I don't mind that much.

By the way, I had a letter from our old friend Robinson yesterday.

Well, how is he getting on now? I didn't know you ever heard from him.

Oh, he seems to like his new place very well.

Let me see. He went into Cornwall, didn't he?

Yes, the doctor ordered him to a milder climate.

Ah, I remember, he had a weak chest.

Yes, that's the man. He tells me he's quite thrown off those ailments now.

I'm very glad to hear it. And what is he doing?

He says he's going to make a fortune in early vegetables.

Early vegetables! That's a new line for him.

Yes it is, but he was always an enterprising fellow.

But there can be no great market for early vegetables in Cornwall.

No, of course not. He grows and gathers for the London market.

Ah, I see, quick transit again! It's astonishing what is done in that way now.

wi: v had e veri maild wint^r so: fā:.

jæs, bat wi doint no: hwots in sto:^r for as jæt.

tru; wi had dædful wēðar aft^r dis dert last ji:^r.

jæs, wið siks wi:ks skeitiŋ, bat ai doint kōl ðat veri
dædful.

no:, nōt fō ju:, bat aiv givn ap skeitiŋ ðiz meni ji:^r.

hwot ai di'test iz re:in end fōg end θo:.

wel, ai dē: se:in ju:l hav re:in bi'fō:^r lōŋ. ðe glas
is fōliŋ rapidli.

p^rā'haps it o:nli mi:nz wind, and ai doint maind ðat matf.

bai ðe we:in, ai had e let^r from aur 'o:ld frēnd æbinsn
jæst^ræde.

wel, hau iz hi getiŋ on nau? ai didn't no: ju: ev^r
h^ræ:d from him.

o:, hi: si:mz tu laik hiz nju: ple:s veri wel.

let mi: si:. hi went daun intu kō:nwōl, didn't hi:?

jæs, ðe dōktar ō:d^ræd him tu e maild^r klaimet.

æ:, ai ri'memb^r, hi had e wi:k tʃest.

jæs, ðats ðe man. hi telz mi: hiz kwait θrom of
ðo:z e:ilments nau.

aim veri glad tu hir it. and hwot iz hi: duiŋ.

hi: sez hiz goiŋ tu me:k e fō:tjæn in ā:li vədʒitebliz.

ā:li vədʒitebliz! ðats e nju: lain fō him.

jæs it iz, bat hi wōz ō:lwez en ent^rāpraiziŋ felo.

bat ðē kan bi no: gre:t mā:kət for ā:rli vədʒitebliz
in kō:nwōl.

no:, ov kō:ls nōt. hi: gro:z end gæð^ræz fō ðe lændæn
mā:kət.

æ:, ai si:, kwik transit e'gen! its es'tonifiŋ hwots
ðæn in ðat we:in nau.

Yes, in Liverpool we get cut flowers every day from Italy.
And fresh vegetables, they tell me, from the Canary Islands.
Yes, but not every day. Are you going further this way?
No, I turn off to the right. Good bye, Mr. Jones.
Good bye, Mr. Smith. I'm glad to see you looking so well.
I'm very glad I met you. Remember me kindly to
Mrs. Jones.

And me to Mrs. Smith! Good bye.

What shall we do this morning? Shall we take a walk?
Very well. Where shall we go?

I'd like to take a walk down town. I want to do some
shopping.

O I hate shopping, but I don't mind looking at the shops.
That will do very well. You needn't come in unless
you like.

All right, on those conditions. When shall we start?
Now immediately, as soon as I've put my gloves on.
It's very pleasant outside this morning — so fresh and clear.
Yes, and not too cold. You won't be chilly, looking at
the shops.

This is a nice shop here. The windows are always so
tastefully dressed.

Yes, it's always quite a picture. But there's nothing here
I want to buy.

What do you want to buy? I didn't know you wanted
anything.

No I don't, for myself. But I wanted to buy something
for the children.

jes, in liv^rap^ru:l wi get kat flau[w]^rΛz evri de^ri from iteli.
 and fre^rʃ vedzitebliz, de: tel mi, from ðe ke'ne:ri ailendz.
 jes, bat not evri de^ri. ði ju goiŋ f^rΛ:ð^rΛ ðis we^ri?
 no:, ai t^rΛm of tu ðe rait. gud bai, mist^rΛ dzo:nz.
 gud bai, mist^rΛ smiθ. . aim glad tu si: ju: lukiŋ so: wel.
 aim veri glad ai met ju. ri'memb^rΛ mi: kaindli tu
 misiz dzo:nz.
 and mi: tu misiz smiθ! gud bai!

hwot fl: wi du: ðis mōniŋ. ʃal wi te:k Λ wɔ:k?
 veri wel. hwē: fl: wi goi?
 aid laik tu te:k Λ wɔ:k daun taun. ai wənt tu du: sam
 ʃopiŋ.
 o: ai hest ʃopiŋ, bat ai do:nt maind lukiŋ et ðe ʃɔps.
 ðatl: du: veri wel. ju ni:dnɪt kʌm in | ʌn'les
 ju laik.
 ɔ:l ɹait, ɔn ðo:z kʌn'disnɪz. hwɛn fl: wi stɔ:t?
 nau i'mi:dʒetli, az sun ɛz aiv put mai glʌvz ɔn.
 its veri pleznɪt aut'said ðis mōniŋ, — so: fre^rʃ end kli:Λ.
 jes, end not tu: kold; ju wənt bi tʃili, lukiŋ et
 ðe ʃɔps.
 ðis iz e nais ʃɔp hi:Λ. ðe windo:z ɔr ɔ:lwez so:
 te:stfuli dæst.
 jes, its ɔ:lwez kwait e piktj^rΛ. bat ðēz nʌθiŋ hir
 ai wənt tu bai.
 hwot dju wənt tu bai? ai didnɪt no: ju wəntəd
 ɛniθiŋ.
 no: ai do:nt, fɔ: mai'self. bat ai wəntəd tu bai samθiŋ
 fɔ ðe tʃildrɛn.

What children? I didn't know you had any, of your own. Neither I have; but I've some little nephews and nieces. Well, here's a toy-shop. This is the place for you. See! Yes, I see so many things that I don't know what to buy. Here's a Noah's ark, and a speaking doll, and a rocking horse.

Some of them are too big for dolls, or rocking horses either. Well, here are purses, and bracelets, and cricket-bats. Yes, a very good selection. I think I'll go in here and choose something.

Hadn't you better walk a little further and see what else there is?

Very well, we will. We can always turn back, if we like. Come on then. Let's walk sharp and get warm again. Who was that lady you just bowed to? I didn't know her at all.

No, perhaps not. I only know her slightly now. That's Mrs. Thompson.

What? Wife of Mr. Thompson the banker?

Yes, that is her only title to distinction.

Do you mean she is not worth much in herself?

I do; but she's as stuck-up as if her brains had made the money, and not his.

Well, perhaps she helped him; and it's only human nature in any case.

She was glad enough to be recognised by me, twenty years ago. Ah well, perhaps she thought you were stuck-up in those days.

Perhaps so, but I wasn't, and she'd no right to think any such thing.

hwæt tʃildræn? ai didn't no: ju had eni, ɔv jur ɔ:n.
 ni:ðar ai hav; bat aiv sam litl: nəfju:z en(d) ni:səz.
 wɛl, hi:z ɛ tɔɪʃəp. ðis iz ðe plɛs fɒ ju. si:!
 jɛs, ai si: so: mɛni θɪŋz ðæt ai doʊnt no: hwæt tu bai.
 hi:z ɛ noɪəz ðɪk, and ɛ spi:kɪŋ dɔl, and ɛ rɔkɪŋ
 hɔɪs.

sam ɒv ðəm ɒ tu: big fɒ dɔlz, ɔɪ ækɪŋhɔɪsəz i:ðɹ.
 wɛl, hi: ɒ pɹ:səz, and breɪslɛts, and krikɛt bats.
 jɛs, a vɛri gud si'lekʃnɪ. ai θɪŋk aɪl go: in hi: en(d)
 tʃu:z samθɪŋ.

hadn't ju betɹ wɔ:k ɛ litl fɹ:ðar ɛnd si: hwæt ɛls
 ðɛr iz?

vɛri wɛl, wi wil. wi: kæn ɔɪwez tɹ:n bak, if wi laik.
 kæn ɔn ðɛn. lɛts wɔ:k ʃɹ:p ɛnd get wɔɪm ɛ'gen.
 hu: wɒz ðæt leɪdi ju dʒʌst baʊd tu? ai didn't no:
 hɹ ɛ tɔɪl.

no: pɹ'haps nɔt. ai ɔnli no: hɹ slaitli nau. ðats misəz
 tɔmsnɪ.

hwæt? waɪf ɒv mistɹ tɔmsnɪ ðe baŋkɹ?

jɛs, ðɛts hɹ ɔnli taitl: tu dis'tɪŋʃnɪ.

dju mɪn ʃi:z nɔt wɹ:θ mʌtʃ in hɹ'self?

ai du:. bat ʃi:z ɛz stʌk ʌp ɛz if hɹ: breɪnz ɛd meɪd
 ðe mʌni | and nɔt hi:z.

wɛl, pɹ'haps ʃi hɛlpt him; and its ɔnli hju:mən neɪtjɹ
 in eni keɪs.

ʃi wʌz glʌd ə'nʌf tu bi rɛkɒɡnaɪzd bai mi: twenti ʃi:z ɛ'go:.
 a: wɛl, pɹ'haps ʃi θɔ:t ju: wɹ stʌk ʌp in ðo:z
 deɪz.

pɹ'haps so:, bat ai wɔzn't, and ʃi:d no: rait tu θɪŋk eni
 sʌtʃ θɪŋ.

Well, well, never mind her. Here's another nice shop. Why, this is a green-grocer's shop. I can't give them cabbages.

No, certainly not; but here are oranges, apples, pears, bananas.

Yes, they like those; and here are grapes, and dates, and figs also.

I'm afraid the choice is so large that you're rather embarrassed.

That's very true. I can't make up my mind at all.

Then let's go home again. We've had our walk, and we can come again tomorrow.

It seems foolish to come out to buy, and to go back without buying.

Never mind that. It's been very pleasant. Let's repeat the pleasure.

Just as you please. You never will let me have my own way.

Type C (138).

Small Talk, rapidly spoken.

It's getting near tea-time. Won't you stay and have tea?

Thanks, I will; if it's no trouble to you.

None at all. They're just laying the cloth.

Then I'll stay with pleasure, and have a further chat.

Sarah, please get tea ready for two.

O please don't make any fuss. I'm not a stranger.

No, we won't make any fuss. But we'll want tea for two at any rate.

wel wel, nev^r maind h^r. hi^rz e'nad^r nais ʃop.
hwai, dis iz e gringrois^r ʃop. ai kaint giv dem
kabadzəz.

no:, s^raitenli nət; bat hir ɔr ɔrendzəz, apliz, p^riz,
be'nainəz.

jəs, deŋ laik dɔz; and hir ɔ greɪps, an(d) deɪts, and
figz ɔlso.

aim e'freɪd ðe tʃɔis iz so: lāɪdz | ðet ju ɪaɪdər ɔm-
'barest.

ðats veri tru:. ai kaint meɪk ʌp mai maind ʌ tɔɪl.

ðen lets go: hoʊm e'gen. wi:v had au^r wɔ:k | end wi:
kən kʌm e'gen tu'mɔro.

it simz fu:lɪʃ tu kʌm aut tu baɪ, end tu go: bak
wɪð'aut baɪɪŋ.

nev^r maind ðat. its bi:n veri pleznɪt. lets ɪɪ'pɪt
ðe plez^r.

dʒʌst ɪz ju plɪz. ju nev^r wil lət mi hav mai ɔn
weɪ.

taip si:, paragrap wan θ^rɪti et.

smɔ:l tɔɪk, rapidli spo:kɪn.

its getini:^r tɪtaim. wɔntʃu steɪ n av tɪ?

θaŋks, ai wil, if its no: trabl tʌ ju.

nʌn ʌ tɔɪl. ðeɪ^r dʒʌs(t) leɪn ðe kləθ.

ðen aɪl steɪ wɪθ plez^r, ɪn hav e f^rɪ:d^r tʃat.

sɛɪrə, plɪz ge(t) tɪ: rɛdi f^r tu.

ɔ: plɪz dɔmp meɪk ɛni fʌs. aim nət ʌ stæɪndʒ^r.

no: wi wɔmp meɪk ɛni fʌs. bat wɪl wɔn(t) tɪ: f^r tu,
e'tɛni rɛɪt.

Well of course, but don't put yourself out of the way on my account.

O no, not at all. How do you like my tea service?

I like it very much. It's very pretty. Have you had it long?

Not very long. It was a Christmas present.

You were in luck to get a Christmas box like that.

I like the design; it's very neat, and the colours are good too.

Is it a large set? How many cups and saucers are there?

A dozen cups and saucers, and plenty of bread-and-butter plates.

I like that cream-jug. It's very graceful.

But what I like best is the teapot. I hate metal teapots.

Yes they do spoil the tea, there's no doubt.

Shall we have a sweet tea, or high tea, as they call it.

O no high tea for me, thanks. I could not eat meat at this hour.

Then what may I offer you in the way of sweets?—jam? marmalade? cake?

Ah, you want to make me bilious, I see. I like bread and butter best.

Try some brown bread then. It's very wholesome, they say.

Thanks, I will. I often have it at home in preference to white.

And here are some warm muffins too. Take them while they're hot.

Thanks, thanks. You overwhelm me.

Do you take cream and sugar?

A little cream, please; but no sugar.

I hope the bread's not cut too thick for your liking.

Not at all, I could have done with it thicker, and less butter on.

wel v: ko:ās, bΛ dom patʃā self aut Λ đΛ weĩ vn
mai Λ'kaunt.

o: no:, nət Λ tɔɪl. hau dʒu laik mai ti: sā:vis?
ai laik it veri matʃ. its veri priti. hav ju had it lɔŋ?
nət veri lɔŋ. it wɔz e krisməs prɛznɪt.

ju wɔr in lɔk | tΛ get e krisməs bɔks laik đat.
ai laik đe di'zain; its veri nɪt, ɛnd đe kɔlāz ā gud tu:.
iz it e lādz sɛt? haumni kɔps ʌn sɔ:sāz ā: đe?
e dɔzn: kɔps ʌn sɔ:sāz, ɛn plɛntjɔv brɛm'batā
pleɪts.

ai laik đat krɪmdʒɔg. its veri greɪsfl:.
bat hwɔt ai laik bests đe ti:pɔt. ai heɪt mɛtl: ti:pɔts.
jɪs đeɪ du: spɔɪl đe ti:, đāz no: daut.
ʃl: wi hav e swɪt ti:; ɔ: hai ti:, ɛz đe: kɔɪl it.
o: no: hai ti: fɔ mi:, θaŋks. ai kudnɪt i:t mɪt ɛt
dis au.

đen hwɔt mej ai ɔfā ju in đe weĩ ʌv swɪts? dʒam?
māmɔleɪd? keɪk?

ai, ju wɔn(t) tΛ meɪk mi biljɔs, ai si:. ai laik brɛm-
'batā best.

tɔai sɔm braum brɛd đɛn. its veri hoɪlsɔm, đe: seɪ.
θaŋks, ai wil. ai ɔfn hav it ʌ thɪɔm | in prɛfrans
tΛ hwait.

ɛnd hi: ā sɔm wɔɪm mɔfɪnz tu:. teɪk đɛm wail
đe: hɔt.

θaŋks, θaŋks. ju[w] oɪvā'wɛlm mi.

dʒu teɪ[k] krɪm ʌn ʃugā?

e litl: krɪm plɪz; bat no: ʃugā.

ai hoɪp đe brɛdz nət kɔt tu θɪk fā jā laikɪŋ.

nət Λ tɔɪl, ai kd ʌv dɔn wɪð it θɪkā, ɛn(d) lɛs batɪ ɔn.

O, I'm sorry. Shall she cut some more?

By no means. I'm enjoying this thoroughly.

Another cup of tea? I see you're ready. This one will be nice and strong.

Thank you. It's very refreshing. No sugar again, please!

Thank you for reminding me. I had nearly given you some.

Yes, I saw you taking up the sugar-tongs.

Yes, I already had them in the sugar-basin.

Can I pass you anything,—any cake, or preserves?

Thanks, you can pass me some jam, and a teaspoon to eat it with.

You will want a dessert-spoon to serve it with too.

I don't see a dessert-spoon about. But this spoon will do, though it's a table-spoon.

Mixed Types.

Railway Travelling (B, C).

I want a ticket for Manchester.

Single or return?

How much is it?

Two-and-six single, four-and-six return.

When does the train start?

There's an express at 3.30 and a stopping train at 3.35.

Porter, please label this luggage.

Where for, sir?

For Manchester. Is this a through train?

Don't know, sir. Better ask the guard. There he is, with the whistle in his mouth.

Are you the guard of this train?

o: aim səri. ʃəl ʃi kət sɐ(m) mo:ʔ?

bai no: mi:nz. aim ən'dʒəi:n ðis θɐrɐli.

nɐðɐ kɐp ɐv ti:ʔ ai si: ju(r) rɐdi. ðis wɐn l:

bi nais ɐn stɐŋ.

θaŋkju. its veri ri'frɛʃiŋ. no: ʃugr e'ʒɛn, pliz!

θaŋkju fɐ ri'maindin mi. aid ni:ɐli givn ju sɐm.

ʒɛs, ai sɔ: ju te:kin ɐp ðɛ ʃugɐ tɔŋz.

ʒɛs, ai ɔ:l'ɐdi həd ðɛm in ðɛ ʃugɐ be:sn:

kan ai pas ju ɛniθiŋ,—ɛni ke:k, ɔ pri'zɐ:vz?

θaŋks, ju kŋ pas mi sɐm dʒɐm, ɐnd e ti:spun tu[w] it
it wiθ.

jul wɔnt e di'zɐ:tspun tu sɐ:v it wiθ tu:

ai do:nt si: e di'zɐ:tspun e'baut. bɐd ðis (s)pun l:

du:, ðo: its e te:ɪblspun.

mikst taips.

re:ɪlwei trav(ɐ)liŋ (taips bi: ɐn(d) si:).

ai wɔnt e tikət fɔ mantʃɛstɐ.

singl ɔɪ ri'tɐ:n?

hau mɐtʃ iz it?

tu: ɐn siks singl:, fɔɪr ɐn siks ri'tɐ:n.

hwɛn dɐz ðɛ tre:ɪn stɔ:t?

ðɐ:z n ɛks'pres ɐt θri:θɐ:ti, ɐnd ɐ stɔpin tre:ɪn ɐt θri:θɐ:ti'faiv.

po:ɐtɐ, pliz le:ɪbl ðis lɐʒɛdʒ.

wɐɪ fɔɪ sɐɪ?

fɔ mantʃɛstɐ. iz ðis e θru: tre:ɪn?

do: no: sɐ. bɛtɪ ask ðɐ ʒɐ:d. ðɐr i: iz, wi(d)

ðɐ wisl in iz mauθ.

ɐ: ju: ðɛ ʒɐ:d ɔv ðis tre:ɪn?

Yes, sir.

Does it go through to Manchester?

No, sir. Change at Wigan. Take your seats, please!

Take your seats!

Wi'gan, Wi'gan, Wi'gan! Change here for Edinburgh,
Glasgow, Carlisle, Manchester und Yorkshire.

Change here for Manchester, did you say?

Yes, sir. Train leaves at 4.7. No. 3 platform. Not
much time. Give me your bag, sir. This way, sir.

Is this Wigan then? I didn't hear them say Wigan.

Yes, sir. Bless you, sir, we shouted "Wigan" as loud as
anything.

Just so, you shouted Wi'gan, Wi'gan, Wi'gan, and all
I heard was 'gan, 'gan, 'gan. You should shout Wigan,
not Wi'gan.

Perhaps so, sir, but it doesn't come so natural. Here's
your train, sir. Smoker, sir?

No, I prefer a non-smoker.

Then here's a corner seat, back to engine.

Thank you. Much obliged.

Take your seats! Take your seats! Train for Manchester,
Huddersfield, Leeds, Scarborough and Hull! Manchester
next stop. Tickets, please! Tickets! Tickets!

Do you take tickets here?

Yes, sir, Manchester tickets. This is the last stop.

jis s^rΛ.

dΛz it goi θru: tu mantfəst^rΛ?

noi s^rΛ. tʃe:indz ət wigen. te:kjΛ'sits pliz.

kjΛ'sits!

wi'ge:n, wi'ge:n, wi'ge:n! tʃe:indz i:ΛΛ fɒ ɛnnbrΛ,
glasco, ka:lail, mantfstΛΛ n jɔ:ɪkʃΛΛ!

tʃe:indz hi:Λ fɒ mantfəst^rΛ, did ju seɪ?

jisΛΛ. tʃe:ɪn li:vz ʌt fo:ΛΛ se:vɪn. nΛmbΛΛ θri: plɑtfo:rm. nɒt
mʌtʃ taim! gimi jΛΛ bæg sΛΛ. ðis weɪ sΛΛ.

iz ðis wigen ðen? ai didnt hi:Λ ðem seɪ wigen.

jis sΛΛ. blɛʃ jΛ sΛΛ, wi ʃautid "wi'ge:n" ɪz laud ʌz
ɛniθin.

dʒʌst so:, ju ʃautəd wi'ge:n, wi'ge:n, wi'ge:n, ɛnd ɔ:l
ai hʌɪd wɒz ge:n, ge:n, ge:n. ju ʃʌd ʃaut wigen,
nɒt wi'ge:n.

praps so: sΛΛ, bʌt it dʌznɪt kʌm so: natʌrəl. hi:ΛΛz
jΛΛ tre:ɪn sΛΛ. smɔ:kΛΛ sΛΛ?

no:, ai pri'fʌr ɪ nɒn smɔ:k^rΛ.

ðen hi:ΛΛz ʌ kɔ:ɪnΛΛ sɪt, bʌk tu ɪndʒɪn.

θʌŋk ju. mʌtʃ v'blaidzɪd.

te:k jΛΛ sɪts! kjΛΛ'sits! tre:ɪn fɒΛ mantfstΛΛ,

ʌdzfi:ld, li:dz, skæbrʌ nd ʌl! mantfstΛΛ

neks stɒp. tikts pliz! tikits! tik'ets!

du ju te:k tikɛts hi:Λ?

jis s^rΛ, mantfəstΛ tikits. ðis iz ðe lʌs stɒp.

Lloyd, Richard J.

Northern English phonetics, grammar, texts

Leipzig 1899

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